

Metrical Theory and English Verse

by

David McKay

B.A., Philosophy
Swarthmore College, 1994

Submitted to the Department of Linguistics and Philosophy
in Partial Fulfillment of the Requirements for the Degree of
Master of Science in Linguistics

at the

Massachusetts Institute of Technology

February 1997

copyright 1997 Massachusetts Institute of Technology
All rights reserved

Signature of Author.....
Department of Linguistics and Philosophy
January 15, 1997

Certified by....
Samuel Jay Keyser
Professor of Linguistics; Special Assistant to the Provost; Peter de Florez Chair
Thesis Supervisor

Accepted by.....
Wayne O'Neil
Chairman
Department of Linguistics and Philosophy

MASSACHUSETTS INSTITUTE OF TECHNOLOGY

MAR 19 1997

LIBRARIES

ARCHIVES

Metrical Theory and English Verse

by

David McKay

Submitted to the Department of Linguistics and Philosophy
on January 15, 1997, in Partial Fulfillment of the
Requirements for the Degree of Master of Science in
Linguistics

ABSTRACT

I propose a generative linguistic theory of rhythmic structure in English verse based on principles of metrical phonology, in which metrical grids are built up by natural metrical rules on the basis of a phonological representation, and are then subject to various constraints, including important constraints on phonological phrasing. I use this theory to analyze poems by Yeats, Hopkins, Longfellow, Swinburne, and Shakespeare. I show that the theory can account for a great variety of verse rhythms in a natural way, including some which have not previously been analyzed, and I show that it allows an analysis of Hopkins' verse in Sprung Rhythm which is more accurate than, and theoretically preferable to, earlier analyses in the tradition of generative metrics. Finally, I discuss some hypotheses about the parameters of variation in English verse rhythm.

Thesis Supervisor: Samuel Jay Keyser

Title: Professor of Linguistics; Special Assistant to the Provost; Peter de Florez Chair

Thanks first of all to my immediate family, especially Mom, Dad, and Doug. Jay Keyser and Morris Halle showed me how to do it and then showed me how to do it better. Cheryl Zoll was an advising prodigy. Michael Kenstowicz, Fleur Veraart, David Pesetsky, and the members of the Spring 1996 Phonology Workshop also gave valuable advice. Bruce Hayes, Kristin Hanson, and Gilbert Youmans were helpful over e- and snail mail. Donna-Jo Napoli taught me that “you can do anything if you’re crazy!” Bill Reynolds introduced me to foot boundaries. *Nederlanders* too numerous to mention made life more *gezellig*, and stalwart companions at the Leiden International Center, especially Megan and Adrian, helped me survive prescriptive grammar. José gave Mexico a good name, and Alex and Andrew showed me how architects see the world. Mike S. and Dana, Jen and Nathaniel, Dan and Emily, and Emmie, served as benevolent reminders of my sordid past. The Cholbis stopped by, and a visiting Gibbon helped out in phonology class. Orin Percus walked long distances with me, and brought me to a place of many poppyseeds. Chris Bader, Marie-Claude Boivin, Gaurav Mathur, Taylor Roberts, Hooi-Ling Soh, Luciana Storto, Fleur Veraart and Susi Wurmbrand were always there, individually or collectively, to provide company, commiseration, or Chronic Pleasure. This thesis is dedicated to Fleur Veraart, instigator of the FFF and *gaaf meisje*, who brings ever greater laughter, order, and long red hairs into my life. *Bedankt, hoor!*

Hic. Why should you leave the lamp
Burning alone beside an open book,
And trace these characters upon the sands?
A style is found by sedentary toil
And by the imitation of great masters.

Ille. Because I seek an image, not a book.
Those men that in their writings are most wise
Own nothing but their blind, stupefied hearts.

from "*Ego Dominus Tuus*", W.B. Yeats

Section I. Introduction

I'm going to talk about the rhythm of English poetry and its relation to the universal rhythm of human language, using examples from a variety of poems. First I'll show how the unusual rhythms of some poems by Yeats, Longfellow, and Swinburne, which have never been described in detail, can be accounted for in a linguistically natural way. Then I'll show how the theoretical innovations that account for these meters also make it possible to give a simpler analysis of Gerard Manley Hopkins' Sprung Rhythm than those currently in the literature. Finally, I'll turn to the familiar rhythms of Shakespeare's sonnets, and demonstrate that they can be accounted for by the same kind of system used to account for the more "exotic" meters. Based on these investigations, I'll make some speculations about the general structure of English verse systems.

In most poetic traditions, both oral and written, including most of the English tradition, poetry is distinguished from other sorts of verbal art not only through its content or presentation, but also through its linguistic form. Poetry has, in effect, its own dialect -- we call this dialect "verse". Thus the study of verse is, properly, a part of the study of general linguistics.

Verse in the English tradition and many others -- for instance, those of Continental Europe, the Middle East, Northern Africa, and Tibet -- is commonly recognized as being partly a **rhythmic** phenomenon. This is especially clear in sung or chanted verse, in which the rhythmic structure manifests concretely, in real time. You can tap your foot or clap your hands to the rhythm as you recite :

**Baa baa, black sheep,
have you any wool
Yes sir, yes sir,
three bags full**

**One for my mas-ter,
and one for my dame
And one for the little boy
who lives down the lane**

In art verse, the rhythmic structure is not realized so concretely in performance, at least not in a skilled performance. While we can imagine somebody simply droning out one of Shakespeare's speeches rhythmically:

**To be or not to be, that is the question
Whether 'tis nobler in the mind to suffer**

A National Science Foundation fellowship for graduate study supported this research.

a performance of the same speech by a more sensitive reader or actor will put emphasis in more natural places, or perhaps use emphasis to bring out a shade of meaning:

To **be** or **not** to be, **that** is the question
Whether 'tis **nobler** in the **mind** to suffer

Still, one has the sense of a special, poetic, rhythm in Shakespeare's language, no matter how it is performed. Even just reading the poems on the printed page, we can sense the difference. All of Shakespeare's work displays this sort of rhythmic pattern. This means that by looking at the work of Shakespeare -- or, for that matter, the work of anybody else writing verse -- and trying to discover what sorts of lines occur, and what sort of lines do not occur, we can get a sense of what the nature of verse rhythm is.

Since verse is a kind of language, it is not surprising that verse rhythm, when studied this way, turns out to be very similar to other kinds of linguistic rhythm. The branch of linguistics called **metrical phonology** studies patterns of stress in language. Much important work in metrical phonology over about the past twenty years has been based on the notion that stress is a rhythmic phenomenon. There is consensus among many linguists that our production and perception of stress phenomena involve mental structures that have five key features (partly based on Hayes 1994, p.24):

1. They are **abstract computational structures** which may be related to actual sound or muscular movement in an indirect way.
2. They are **hierarchical**, involving stronger and weaker beats
3. They tend to be **evenly spaced**, with stronger beats occurring at more-or-less regular intervals among weaker beats.
4. They obey a law of **downward implication**; every stronger beat also serves as a weaker beat.
5. They involve **grouping** of adjacent beats into larger units called "feet", each of which has one strongest element, the head.

All these features, especially the fourth, may be easier to understand given a method of representing stress. There are several sorts of representations currently in use which satisfy these criteria; most of them are various sorts of **bracketed grids**. Here, I will adopt William Idsardi's "Simplified Bracketed Grid" theory of metrical phonology. This theory seems best suited to account for the verse rhythms which I studied in an elegant way. Here's an example of its application to an English phrase:

		x		Line 3
x		x)		Line 2
x	x)	x)		Line 1
x x)	x x)	x)		Line 0

Mississippi mud

As you can see, the bracketed grid is an **abstract structure** which represents stress. It is **computed** on the basis of syllables and syllable weight -- we'll consider this in more detail below. The grid is **hierarchical**; e.g., the beat corresponding to "mud" is strongest. This is clear, because it has the highest column of "x"s over it. Likewise, the initial beat is second-strongest, the beat over the third syllable of Mississippi is third-strongest, and the other two beats are weakest. The grid is **evenly spaced**; stronger beats are separated from each other by weaker beats. The grid obeys the law of **downward implication**; "x"s on higher levels of the grid rest on a continuous column of "x"s on lower levels. Finally, the grid involves **grouping** of beats into binary (two-beat) or unary (one-beat) feet each of which has one head, which projects an "x" onto the next level.

It is an established result that either this kind of grid, or some representation with similar properties, must be used in accounting for the properties of stress in natural language, and is also useful in accounting for other phenomena in, for example, the domain of prosodic morphology. I'll argue that bracketed grids of exactly this kind are responsible for the rhythm of verse, as well as for stress. In verse, each line of poetry has not only a grid representation for stress, but also a distinct grid representation for verse rhythm. I'll refer to the bracketed grid for stress as the **stress grid**, and the bracketed grid for verse rhythm as the **verse grid**. (A representation of verse rhythm is traditionally known as a **scansion**; verse grids are scansions, and I'll use the two terms interchangeably.)

Let's get a little more familiar with the grids we'll be using.. According to Idsardi, stress grids are formed on the basis of a few simple rules. I'll demonstrate with some examples from his dissertation (Idsardi 1992). First of all, the bottom row of the grid is formed on the basis of a phonological representation. This row consists of one grid-mark per syllable.¹ For instance, in Tubatulabal, Idsardi claims, the four-syllable word taahawilaap has a bottom grid row with four grid-marks, which I'll call beats.

x x x x
taahawilaap

Next, the boundaries of certain syllables which have special perceptual salience, such as heavy syllables, are marked on the grid. These boundaries begin to divide the line up into feet. For example, in Tubatulabal, the left boundary of each heavy syllable is marked on the grid.

(x x x (x
taahawilaap

Other boundaries are then inserted. Generally, a boundary is placed next to one of the peripheral syllables (either the leftmost or the rightmost). In Tubatulabal, the left boundary is placed to the left of the rightmost syllable. In this case, this operation creates a series of two parentheses. Such a series is identical in function to a single parenthesis. Thus, in this particular case, the rule is vacuous, and we can delete the extra parenthesis that it creates.

(x x x ((x
taahawilaap

(x x x (x
taahawilaap

Then, starting from the edge that we marked (in this case, the right edge), we form binary or ternary feet, moving towards the other edge, and respecting the boundaries that have already been placed. (In some languages, neither binary or ternary feet are created, and this step is skipped entirely.) In Tubatulatal binary feet are formed. So in this case we can form one additional foot.

(x (x x (x
taahawilaap

Now the line is broken up into feet; since the boundaries marked on the line are

¹ This is not always true; Idsardi recognizes other sorts of systems with, e.g., one grid-mark per mora. We won't need to get into this here.

left boundaries, they make a foot out of every element to their right, which is not separated from them by another boundary. Thus, the boundary to the left of the whole word makes taa into a foot, the boundary to the left of ha makes hawi into a foot, and the boundary to the left of laap makes laap into a foot.

The final step in forming this simple grid is to create a second grid row, of stronger beats. Either the leftmost or rightmost element of each foot will be designated the head of that foot. A beat will be created on the second grid row above each head. In Tubatulabal, the leftmost element of a foot is designated the head. Thusm a beat is projected on the second level above the leftmost element of each foot.

```

  x x      x
(x (x  x (x
taahawilaap

```

We have now formed a simple, two-level grid. The syllables with grid-columns extending to the higher grid-row are stressed.

To sum up: grid-formation involves creating a bottom row of grid-marks, marking boundaries of prominent syllables, marking an edge, making binary or ternary feet, and making a new grid row based on the heads of the feet on the first row, which may be on the left or right.

In addition, I need to use one piece of machinery that Idasrdi dispenses with. I will discuss the reasons for this difference when they come up. It is quite common in metrical phonology to assume that syllables at the edge of a word are extrametrical, not considered by the metrical rules. For example, in many languages stress typically falls on the third syllable from the end, the antepenultimate syllable. I would capture this fact by making the rightmost syllable extrametrical, then marking the right edge and constructing feet from right to left, and designating the leftmost syllable of each foot as the head, as below:

```

x
x x) <x>
baba ba

```

The verse grids we'll be looking at will all be simple, two-level grids of the type we've just seen. Let's look at the second stanza of "Baa, Baa, Black Sheep" as an example. We'll make a separate grid over each line. The bottom row will have one beat per syllable.

x x x x x
One for my master,

x x x x x
And one for my dame,

x x x x x x x
And one for the little boy

x x x x x
Who lives down the lane.

Now we'll mark prominent syllables - in this case, major stresses.²

x) x x x) x
One for my master,

x x) x x x)
And one for my dame,

x x) x x x) x x)
And one for the little boy

x x) x x x)
Who lives down the lane.

² I'll discuss the notion of a major stress in more detail below.

We mark the right edge next. This makes a difference only in the first line.

x) x x x) x)
One for my master,

x x) x x x)
And one for my dame,

x x) x x x) x x)
And one for the little boy

x x) x x x)
Who lives down the lane.

Now we construct binary feet from right to left:

x) x) x x) x)
One for my master,

x x) x) x x)
And one for my dame,

x x) x) x x) x x)
And one for the little boy

x x) x) x x)
Who lives down the lane.

Finally, we create a new grid row, with beats for the head of each foot. We assume that heads are on the right in this case.

```

  x  x      x  x
x) x) x  x) x)
One for my master,

```

```

      x  x      x
x  x) x) x  x)
And one for my dame,

```

```

      x  x      x  x
x  x) x) x  x) x  x)
And one for the little boy

```

```

      x      x      x
x  x)      x)  x  x)
Who lives down the lane.

```

Now we can see that the stanza has a particular pattern of beats: 4-3-4-3. Scanning the first stanza of the song in a similar way confirms this pattern:

```

  x      x      x      x
x)      x)      x)      x)
Baa, Baa, black sheep,

```

```

  x      x      x
x)      x  x) x  x)
Have you any wool?

```

```

  x  x      x  x
x) x)      x) x)
Yes sir, Yes sir,

```

```

  x      x      x
x)      x)      x)
Three bags full.

```


Mostly for my own convenience, I'll represent verse grids in an abbreviated fashion. All the verse grids I'll be discussing have only two rows, and they are all right-headed. So it will be possible simply to mark the foot boundaries on the line itself:

Baa,) Baa,) black) sheep,)

Have) you a)ny wool?)

Yes) sir,) Yes) sir,)

Three) bags) full.)

Furthermore, I will use different kinds of boundary symbols to represent boundaries created by different operations. Boundaries created by marking prominent syllables will be represented by "}". Boundaries created by marking an edge will be represented by "]". Boundaries created by a binary or ternary footing rule will be represented by ")". However, when I want to discuss boundaries in general, I may sometimes use the ")" symbol to stand for all the kinds of boundaries, as I do above.

One} for) my ma)ster,]

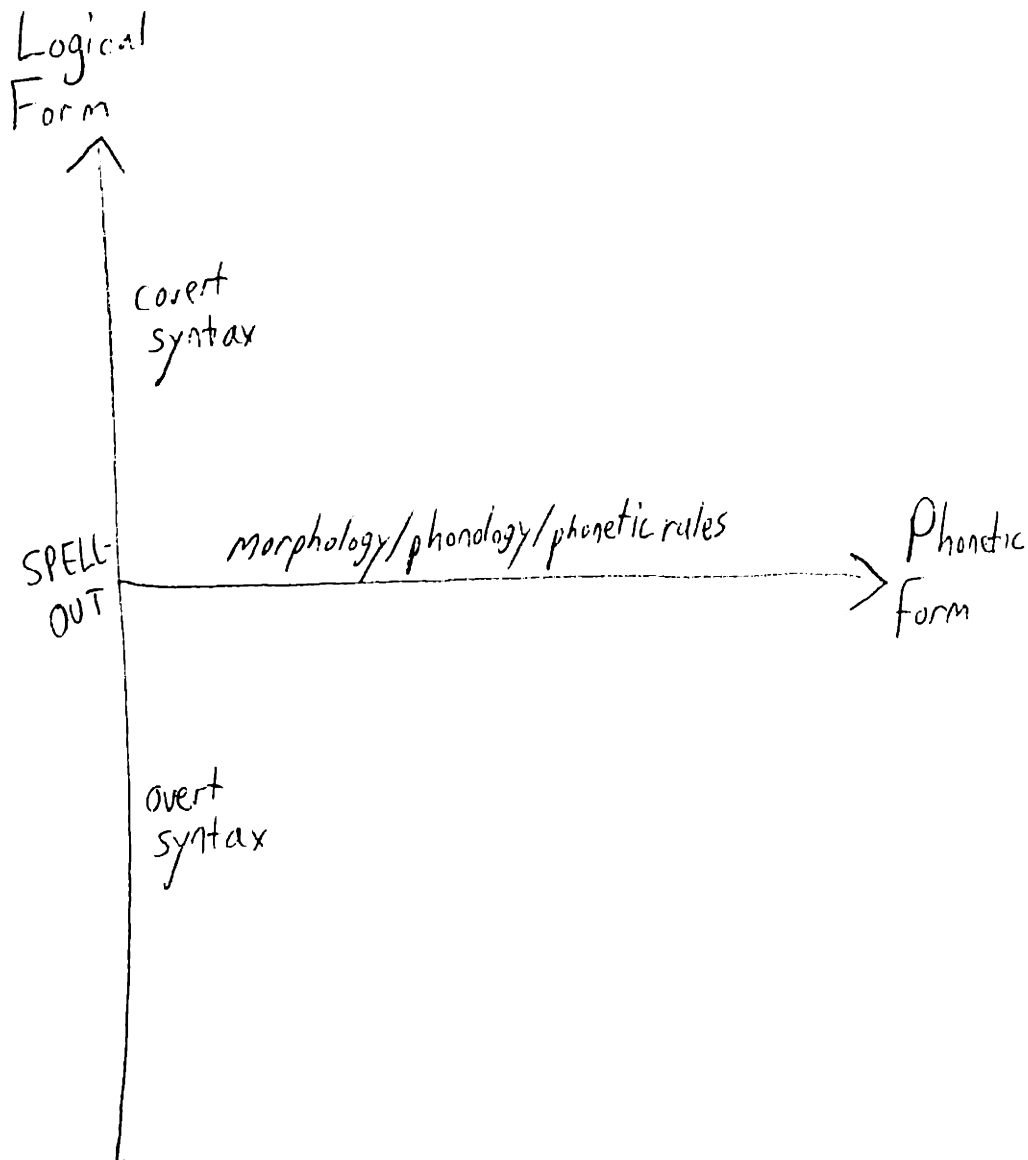
And one} for) my dame,]

And one} for) the lit)tle boy]

Who lives} down) the lane.]

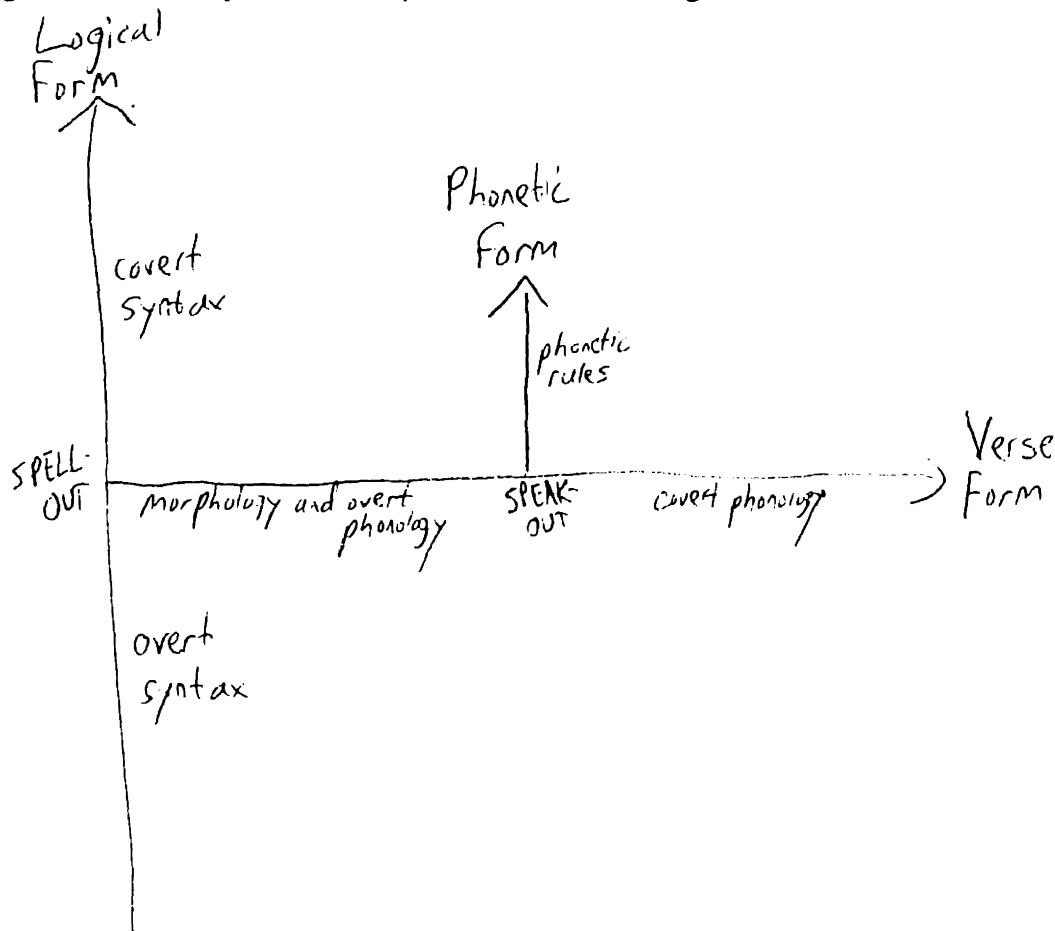
A good scansion system (that is to say, a system which generates verse grids, or scansions) for a particular meter has to account for the facts about the meter, of course, and thereby be descriptively adequate. But we also want a scansion system that fits well into our overall current picture of language, and is thus theoretically adequate.

One current picture of the language faculty, held by proponents of the Minimalist Program, and others, holds that there is one main line of syntactic derivation, leading to Logical Form, the interface with conceptual systems. The phonological, and possibly the morphological, component of the grammar branches off from this main line, leading to Phonetic Form, the interface with the articulatory and perceptual systems. The branching-off of the (morpho)phonological system is known as Spell-Out. Syntactic operations taking place before Spell-Out are overt; they are reflected in the phonology. Syntactic operations taking place after Spell-Out are covert; they aren't reflected in the phonology, because they happen too late for that. The fixing of quantifier scope is one example of such an operation; covert wh-movement is another.



I propose that the creation of a line of verse involves another branching of the same type. When a line of verse is created, the morphophonological system which branches off at Spell-Out continues directly to the level of Verse Form, the interface with the poetic system. The phonetic derivation, leading to Phonetic Form, branches off from the morphophonological system, in a kind of secondary Spell-Out. (Call it Speak-Out.)

Phonological operations happening before Speak-Out will belong to the overt, ordinary phonology of the language. Phonological operations happening after Speak-Out will be covert, and affect only Verse Form, not Phonetic Form. (See diagram below.) These covert phonological operations are the basic elements of a scansion system. Note in particular that these operations, because they form are of the phonological derivation, must be phonologically natural, even though they are covert. Just as LF-movement in syntax is supposed to involve the same basic principles as overt movement, the rules of a scansion system should have the same character as the rules of phonology. This is why rhythm in poetry is so similar to rhythm in natural language; the same system is responsible for creating both of them.



I assume that there are two distinct kinds of covert phonological rules involved in poetry. The first kind corresponds to the overt rules of segmental phonology, and the second kind corresponds to the overt rules of metrical phonology. Following Kiparsky, I will refer to the first kind of rule as prosodic and the second kind as pattern-generating.

Scansions generated by these rules are subject to constraints at the level of Verse Form, most of which deal with the alignment between verse grids and phonological phrasing.

SECTION II. The Wanderings of Oisín

Part III of The Wanderings of Oisín (= Oisín), an early narrative poem by Yeats, has a complex and unusual rhythmic pattern, which can, however, be accounted for by positing the formation of a bracketed grid.³ The scansion system which I present below distinguishes between types of rhythm which are found in Oisín, and types of rhythm which are not. It also places the six strongest beats of each line in the intuitively correct places.

Here is the first stanza of Oisín:

Fled foam underneath us and round us, a wandering and milky smoke
High as the saddle-girth, covering away from our glances the tide;
And those that fled, and that followed, from the foam-pale distance broke;
The immortal desire of Immortals we saw in their faces, and sighed.

Note that each line is divided into two half-lines, and that there is some sort of phrase boundary at the half-line.

Fled foam underneath us and round us, # a wandering and milky smoke
High as the saddle-girth, covering # away from our glances the tide;
And those that fled, and that followed, # from the foam-pale distance broke;
The immortal desire of Immortals # we saw in their faces, and sighed.

³ The complete text of the poem, with scansions marked, is found in Appendix 1.

My scansion system assigns it the following scansion:

Fled foam} underneath} us and round] <us,> # a wan}dering and mil}ky smoke]
 High) as the sad}dle-girth, co]<vering> # away} from our glan}ces the tide;]
 And those} that fled,} and that fol]<lowed,> # from the foam}-pale dis}tance broke;]
 The immor}tal desire} of Immor]<tals> # we saw} in their fa}ces, and sighed.]

Note the following facts about the meter:

1. Feet have two or three syllables, in general.
2. A foot at the left edge of the line can have one syllable, as in the second line.
3. A foot can have more than three syllables, as in the foot -dering and mil- in the first line.
4. There is an extrametrical syllable in the middle of the line.

These are some of the facts that our system must account for, within the theoretical framework described above.

SCANSION SYSTEM FOR The Wanderings of Oisín, Section III

The input to the system consists of a phonological representation, including information about phonemes, syllable structure, word boundaries, stress, and phonological phrasing. This follows naturally from our assumption that the derivation leading to Verse Form is simply a continuation of the phonological derivation. Prosodic rules are the first to operate, followed by pattern-building rules.

PROSODIC RULES

Prosodic rules are, in general, optional. There are three of them in Oisín. In my scansions, from this point on and in the appendices, I will boldface environments in which prosodic rules apply. Keep in mind that these are covert phonological rules, and that their effects are not normally seen at the level of phonetic form, being instead only relevant to verse form.

1. Two adjacent syllables whose nuclei are separated at most by an [h] may be treated as a single syllable. (This is clearly related to phonological processes of glide formation and vowel coalescence.)

This rule applies only three times in Oisín, in the following three contexts: unglorious, sayeth, the whole. We will see similar rules applying much more frequently in the meters of Swinburne and Hopkins.

2. a schwa may be ignored medially before a sonorant followed by an unstressed vowel. This is the covert analogue of a deletion rule. In fact this particular rule may reflect an overt phonological rule of Yeats' dialect, rather than a part of the verse system; it is not clear.

This rule applies quite often in Oisín, to all of the following words: wandering, covering, slumberers, memories, wakening, remembering, flowering, reverie, fattening, staggering, innumerable, populace⁴

⁴ Populace falls under this rule only awkwardly, because of the extra glide in the middle of the word; Oscar Wilde pointed out to Yeats that this word seemed unsuitable in its place in the poem.

We can see two applications of Prosodic Rule 2 in the first stanza:

Fled foam} underneath} us and round] <us,> # a wan}**dering** and mil}ky smoke]

High) as the sad}dle-girth, co]<**vering**> # away} from our glan}ces the tide;]

Thus, we can explain away the foot which appears to have more than three syllables in the first line. In general, the prosodic rules provide explanations for cases in which feet apparently contain four syllables or more. Thus, we can confidently say that no foot in Oisin contains more than three syllables.

3. An unstressed vowel may be ignored word-finally after a stressed syllable and before a sonorant, and the sonorant and any following material treated as part of the previous syllable

This is another example of a rule that applies only in a few cases in Oisin, but which we will see is used more frequently by other poets, in this case mainly by Hopkins. It applies to three words: pillar, spittle, withered. Each of these words is reduced to one syllable.

PATTERN-BUILDING RULES

1. DESTRESSING⁵

A primary stress becomes unstressed when it has a line/half-line boundary or a primary stress on its left, and a primary stress within the same phrase⁶ on its right. This rule operates from left to right. This is a kind of Destressing in Clash, which is also found in the stress systems of natural language. In *Oisín*, Destressing is obligatory.

Whether a particular syllable is a primary stress or not is a phonological given, and the rules which determine which words are stressed, and where primary stress falls, are part of the ordinary, overt phonology and separate from the scansion system. By “primary stress”, I mean the main stress of any stress-bearing word. Nouns, verbs, adjectives, names, numerals, and all polysyllabic words, as well as words bearing special semantic stress, fall into this category.

The behavior of heavy monosyllabic adverbs, prepositions, quantifiers, th-words, and *not* varies; sometimes these words are stress-bearing, and sometimes not.

Light monosyllables in these categories, and words in other categories (e.g., complementizers, wh-words, modals, forms of the copula, forms of *have*, pronouns, coordinating elements, determiners, and interjections like *ah* or *O*) do not normally bear stress.

Compounds are treated just like two or more independent words for the purpose of finding primary stresses.

In the first stanza, Destressing applies twice. In scansions from now on, destressed words will be italicized, and other primary stresses will be underlined:

Fled foam} underneath} us and round] <us,> # a wan} **dering** and mil}ky smoke]

High) as the sad}dle-girth, cov]<**ering**> # away} from our glan}ces the tide;]

And those} that fled,) and that fol]<lowed,> # from the foam}-*pale* dis]tance broke;]

The immor]tal desire} of Immor]<tals> # we saw} in their fa}ces, and sighed.]

⁵ This rule is extremely similar to the rule of Demotion proposed by Derek Attridge in his work on meter.

⁶ Below I discuss phonological phrasing in more detail.

In the first case, the word fled stands between a phrase boundary on its left, and a primary stress in the same phrase on its right. In the second case, the word pale stands between two stressed syllables.

2. EXTRAMETRICALITY

There may be, and usually is, an extrametrical syllable following the first half-line. In each line of the first stanza, there is such an extrametrical syllable. However, there are a significant number of lines with no such syllable:

7

Came now} the sli}ding of tears] # and swee}ping of mist}-cold hair,]

8

And now} the warmth} of sighs,] # and af}ter the qui}ver of lips,]

92

Help}less, men lift}ing the lids] # of his wea}ry and death}-making eye,]

We know for sure that extrametricality is a real phenomenon, because there are sequences of three unstressed syllables in the middle of the line, in some lines:

24

And the stars} were blot}ted above] <us,> # and the whole} of the world} was one,]

35

And, sha}king the plumes} of the gras] <ses ># and the leaves} of the mu}ral glen,]

Interestingly, there are no lines in which one finds back-to-back stresses in the middle of the line, even though feet of one syllable are possible at the beginning of the second half-line:

48

Si}dled their bo}dies against] <him,> # fil}ling the shade} with their eyes,]

60

Watched} me with mourn}ful won] <der> # out} of the wells} of his eyes,]

This rule breaks up the line into two very autonomous half-lines. Calculations normally made over the line, such as those involved in boundary placement, are, in Oisín, made over the half-line instead. I view this as a direct consequence of Yeats' peculiar placement of extrametrical syllables. This idiosyncrasy extends to Yeats' verse in more conventional meter as well, as in the well-known poem The Lake Isle of Innisfree, the first three lines of which are given below, with extrametrical syllables and half-line boundaries marked:

I will arise and go <now,> # and go to Innisfree,
 And a small cabin build <there,> # of clay and wattles made:
 Nine bean-rows will I have <there,> # a hive for the honey-bee,

This verse pattern resembles a pattern found in English folk song in which three-beat lines ending with extrametrical syllables alternate with lines lacking such syllables:

My bonnie lies over the ocean.
 My bonnie lies over the sea.
 My bonnie lies over the ocean.
 O bring back my bonnie to me.

Recent work by Hayes and MacEachern, building on insights of Derek Attridge, suggests that folk verse of this type is based on a four-beat pattern, with beats having equal temporal duration when the verses are sung or recited in a regular way. Not all of these temporal beats are filled with linguistic material, however. In the verse immediately above, for example, there would be a "missing beat" at the end of each line, creating a sense of four very separate lines.

This view may explain the strong separation between half-lines in Oisín. Each line could be seen as two four-beat measures, each with a rest in the fourth beat. These rests would serve to define the boundaries of the autonomous half-line units.⁷

⁷ David Pesetsky (p.c.) has suggested that this musical metaphor should perhaps be carried even further. Since the normal foot has three syllables, and each foot corresponds to a single temporal beat, we could look at the poem as being in a four-beat triple meter, in other words, 12/8. Each verse would then correspond to an eight-measure musical bar. As far as I can see, this is an intriguing and reasonable suggestion, and wholly compatible with the theory I present here. However, it does not seem, in and of itself, to account for those elements of the poem on which I focus my attention here: prosodic rules, extrametricality, placement of foot boundaries, and the constraints governing the alignment of foot boundaries with prominent syllables.

3. MARK STRESS MAXIMA

Not all stressed syllables are marked with boundaries by the scansion system of Oisin, not even after we take the Destressing Rule into account.

57

Sna}tching the horn} of Nia] <mh,> # I blew} a long lin}gering note.]

170

Came af}ter the hard} gaze of youth.] # or an old} *man* lif}ted his head:]

The rule which marks prominent elements is more selective than the rule of “Baa, Baa, Black Sheep”, which marked all stressed syllables. It marks only those primary stresses which are made especially salient **because they are flanked on each side by a syllable (in the same half-line) which is not a primary stress**. A primary stress which meets this condition is called a **stress maximum**.⁶ Stress maxima are marked with a right boundary.

The notion that stress maxima are always heads, in some forms of English verse, was first proposed in Halle and Keyser’s seminal works in generative metrics, as part of a theory of Chaucer’s iambic pentameter. However, it has always been thought that stress maxima in non-head positions were ruled out by a constraint on metrical structures. What I am suggesting is that foot boundaries are placed, and metrical structures created, on the basis of stress maxima.

Note how this rule interacts with Destressing; foam in the first line and foam and dis- in the third line count as stress maxima only because syllables next to them are destressed.

Most of the foot boundaries in the first stanza are placed by this rule, 11 out of 18. (These boundaries are represented by “}” below.) This is typical; marking stress maxima is the primary way of creating feet. Note that the final metrical syllable of any half-line is never marked by this rule. This is because the rightmost syllable in the half-line, by definition, never has a syllable to its right, so it can’t be flanked on both sides by syllables which are not primary stresses. (Extrametrical syllables don’t count for the calculation of stress maxima.)

⁶ In Halle and Keyser’s various articles on metrics, the stress maximum principle undergoes a number of changes in detail, and the definition I give here is not exactly the same as any one of Halle and Keyser’s definitions, but my notion is identical in spirit and nearly identical in substance.

Fled foam} underneath} us and round] <us,> # a wan}**dering** and mil}ky smoke]
High) as the sad}dle-girth, cov]<**ering**> # away} from our glan}ces the tide;]
 And those} that fled;} and that fol]<lowed,> # from the foam}-*pale* dis}tance broke;]
 The immor}tal desire} of Immor]<tals> # we saw} in their fa}ces, and sighed.]

4. MARK THE RIGHT EDGE

The final metrical syllable in each half-line is marked with a right boundary by this rule. Thus, this rule is responsible for one-third of the foot boundaries placed in the poem. It is a fairly straightforward rule. In the scansion of the first stanza above, foot boundaries marked with "]" are placed by this rule.

5. CREATE TERNARY FEET, RIGHT TO LEFT

This rule creates feet of three syllables each, starting at boundaries that have already been placed and moving left. It respects existing boundaries, in the sense that it only creates feet where there is a stretch of four or more syllables in the same half-line with no boundary dividing them. This rule is bounded by the phrase. About ten percent of the boundaries in the poem are placed by this rule. These fall into two categories; boundaries placed after a syllable at the beginning of a half-line, and boundaries placed in the region of two adjacent stresses in the middle of a line.

AT THE BEGINNING OF A HALF-LINE

2

High) as the sad}dle-girth, cov]<**ering**> # away} from our glan}ces the tide;]

85

But in dreams;} *mild* man}of the cro]<ziers,> # dri}ving the dust} with their throngs.]

199

Watch)ing the bles}sed ones] <move> # *far-off*;} and the smile} on God's face.]

MID-LINE, NEAR TWO ADJACENT STRESSES

82

That the spear)-shaft is made) out of ash]<wood,> # the shield) out of o]sier and hide,]

146

As my mind) made the names} of the Fe]<nians.> # Far) from the ha}zel and oak,]

149

Long fled} the foam)-flakes around] <me,> # the winds} flew out} of the vast,]

The effects of this rule are easiest to see in the first case, at the beginning of a half-line. A stressed syllable which begins a half-line can never be a stress maximum, because it is not flanked by two syllables in the same half-line. So there are two possibilities for it; either it will be marked with a boundary by the rule creating ternary feet, or it won't be marked at all. In the first set of examples above (lines 2, 85, 199), a stress at the beginning of the line is marked by the ternary footing rule, creating a cadence in which a unary foot is followed by a ternary foot.

The point is that a unary foot is always followed by a ternary foot; there is no way to create a unary foot, other than as a side-effect, so to speak, of creating a ternary foot. In the example below, an half-line-initial stressed syllable is not made into a unary foot, because it cannot be marked by any of the three marking rules I have just discussed.

168

Went the laugh}ter of scorn} from my mouth] # like the roar}ing of wind} in a wood.]

In the middle of a line, this rule generally places a parenthesis next to one or the other of two adjacent primary stresses, neither one of which is a stress maximum, as in the second set of examples above (lines 82, 146, 149).

CONSTRAINTS

After a verse grid is constructed by the rules given above, it is evaluated by constraints which determine whether it is well-formed. When a line of poetry seems to be unrhythmic or to have the wrong rhythm, it is because no verse grid can be constructed over that line which passes the constraints at the level of Verse Form. The most familiar kind of constraint simply states how many feet a line may have. But most of the constraints enforce a particular alignment between the verse grid and the stress grid. As is usual in generative studies of poetic rhythm, I assume that all these constraints are absolute and apply simultaneously.

CONSTRAINT 1

EACH LINE MUST CONTAIN EXACTLY SIX FEET

This constraint simply requires that there be six feet in each line. It rules out lines like the construct below, which are simply too long.

CONSTRUCTS - IMPOSSIBLE LINES

168'

Escaped} the laugh}ter of scorn} from my mouth] # like the roar}ing of wind} in a wood.]

8

And now} the warmth} of sighs,] # and af}ter came} the qui}ver of lips.]

CONSTRAINT 2

THE HEAD OF A POLYSYLLABIC CLITIC GROUP MUST BE THE HEAD OF A FOOT

This is a typical example of a constraint dealing with the alignment of verse grids and phonological phrases. I assume a theory of phonological phrasing similar to the one presented in Hayes 1984; the most important feature of that theory for now deals with the formation of Clitic Groups. Clitic Groups are the level of phonological phrasing immediately above the Word and Compound. The head of a Clitic Group is the most highly stressed syllable in the Clitic Group. The key point about Clitic Groups is that non-stress-bearing "clitic" words⁹ form a single Clitic Group with a nearby stress-bearing word. If there are nearby stress-bearing words on each side, then the clitic word groups with the one that is syntactically more closely related. For example:

(The cat) (is sick.)

(They came over) (and we started) (to talk.)

Hayes points out that the grouping together of clitics with adjacent words is optional in some contexts, particularly in the sequence [Clitic Adj Noun]. In this sequence, though at least closely related clitics like the determiners a and the, and the possessive pronouns, still tend to group together with the adjective, it is not obligatory.

So the following kinds of sequences have two possible phrasings:

[the] [hot] [soup]
[the hot] [soup]

[in] [deep] [water]
[in deep] [water]

[if] [dry] [skin]
[if dry] [skin]

⁹ such as determiners, modals, conjunctions, complementizers, pronouns, wh-words, most prepositions, some adverbs, forms of do, be and have, and sometimes quantifiers, not, the word how, and th-words. Note that disyllabic prepositions and adverbs often behave like clitics even though they are stress-bearing.

I need to extend Hayes' theory in one fairly natural way; I assume that when a clitic word is not adjacent to any stressed syllables, in that situation too it may escape cliticization and head a Clitic Group of its own. This generally happens when there is a long sequence of clitic words, and in these cases there are often several options as to which clitic becomes a head.

[and if] [you were] [in the store]

[and if you] [were in] [the store]

Finally, Hayes' notes that there are other situations in which clitics receive special phrasal stress; one of the most common situations of this type occurs when, in the environment [Preposition Pronoun], either the preposition or the pronoun gets phrasal stress. There are three options for phrasing in such an environment, assuming no special focus stress:

[everything] [I've managed] [for you]

[everything] [I've managed] [for you]

[everything] [I've managed for you]

The constraint on rhythm in Oisín which we're looking at doesn't require that the head of every Clitic Group be the head of a foot. If it did, every monosyllabic noun, adjective, and verb would head a foot, and this is certainly not the case. The rule applies only to Clitic Groups with more than one syllable.

However, it still has major effects. First of all, the stressed syllable of a polysyllabic noun, adjective, verb, or name is always the head of a Clitic Group. Thus it must always be the head of a foot. This effect is equivalent to the effect of Kiparsky's Monosyllable Principle (Kiparsky 1973, 1977.) And the sequences [Determiner Noun], [Conjunction Noun], [Complementizer Noun] or [Preposition Noun] always form a single clitic group, so nouns in these contexts always head feet. Other such sequences are the sequence [Subject-Pronoun Verb]; the sequence [Verb Object-Pronoun]; the sequence [Conjunction Verb]; and the sequence [Complementizer/wh=word Verb], and there are yet others. Thus this constraint rules out many different kinds of conceivable lines:

CONSTRUCT - IMPOSSIBLE

15'

Drip)ping and doub}ling land] <ward,> # as though} FAIRIES has]tened away,]

CONSTRUCT - IMPOSSIBLE

22'

For, as drift} from a man}WHO DROWNS slow]<ly># the gleams} of the world} and the sun,]

CONSTRUCT - IMPOSSIBLE

25'

Till the horse) GAVE me mo}ney; for, cum]<brous> # with stems} of the ha}zel and oak,]

The fact that these kinds of line don't occur shows us that intuition can only take us so far when examining poetic rhythm, or at least when examining the rhythm of poems written by others. For the constructs given above as examples of impossible lines seem very plausible (to me, at least) as lines of Oisín, and yet careful examination of the corpus reveals that they are disallowed.

There are some apparent exceptions to this constraint. One sort of exception shows the reality of the Destressing Rule:

43

And the chief} of the huge} white crea]<tures,> # his knees} in the soft} STAR-FLAME,]

84

How the slow,} BLUE-EYED ox)en of Finn] <low > # sad)ly at eve}ning tide,.]

88

Or moved} as they moved) once, love-mak]<ing> # or pier}cing the tem}pest with sails,.]

156

From the great} GRASS-BAR}nacle cal]<ling,> # and la}ter the shore}-weeds brown,.]

207

Hear)ing the sha}king of shields] # and the qui}ver of stretched} BOWSTRINGS,]

In the lines above, compounds are misaligned; their left-hand member, which should be the phonological head of the compound, is not the head of a foot. In general, compounds fall under the constraint we've been discussing, and they are correctly aligned, with their left-hand member serving as the head of a foot, as in the following cases:

3

And those} that fled,} and that fol] <lowed,> # from the foam}-pale dis}tance broke]

86

Moved round} me, of sea)men or lands] <men,> # all} who are win}ter tales;]

147

I rode} away} on the sur] <ges,> # where, high} as the sad]dle-bow,]

However, in 43, 84, 88, 156, and 204, the rule of Destressing applies to the strong member of a compound, so that when the line is judged by the constraints at Verse Form, the strong member actually appears to be stressless. Because it is stressless, it cannot be the head of a Clitic Group, and because it is not the head of a Clitic Group, it is not subject to the constraint in question. This phenomenon is a striking demonstration of the reality of the Destressing Rule as I have formulated it here.

There is another coherent set of exceptions which I have no easy explanation for. Progressive participles, which end in -ing, consistently evade the constraint under discussion, appearing readily as the first two syllables of a trisyllabic foot:

103

A star}ling like them} that forgath] <ered> # 'neath a moon) WAKING white} as a shell]

158

COMING out} of the sea} as the dawn] <comes,> # a chaunt} of love} on my lips,]

202

The war)-songs that roused} them of old;] # they will rise,) MAKING clouds} with their breath,]

This class of exceptions is a minor mystery.

Finally, there are a few cases which require special assumptions about the properties of certain words and constructions. In one example, the word men acts like a clitic rather than a stress-bearing word:

188

With a sob} for men wax}ing so weak]<ly,> # a sob} for the Fe}nians' old strength.]

Semantically weak nouns like thing and man tend to act like unstressed words, more so than other nouns (Tarlinskaja 1984). This seems to be an example of that phenomenon.

In another case, a preposition fails to cliticize to a following genitive noun; this is similar to the optional non-cliticization to adjectives which I mentioned above (discussed in greater detail in Hayes 1984).

199

Watch}ing the bles}sed ones move] # far-off.} and the smile} on God's face.]

Finally, there is one line in which the word old appears to be treated as stressless in the idiomatic expression of old. In general, weakening of stress is often found in idioms as well (Tarlinskaja 1988).

221

It were sad} to gaze} on the bless]<ed> # and no) man I loved} of old there.]

This constraint on the alignment of phonological phrasing and verse grids proves to be one of the most interesting and distinctive elements of the rhythm of Oisin.

We may ask: why should this phenomenon be treated as the consequence of a constraint and not as part of the effect of the rule marking prominent elements? We might think that in the interests of a simpler theory, we could alter the rules slightly so that the heads of polysyllabic clitic groups counted as equivalent to stress maxima, and therefore would have foot boundaries placed by them automatically. However, this system would generate types of lines which are ruled out by my current system, and are in fact not found in Oisín:

CONSTRUCT -- IMPOSSIBLE

1' FAIR}IES fled} underneath] <us,> # a wan}dering and mil}ky smoke.]

CONSTRUCT -- IMPOSSIBLE

3' And those} that AGREED,} foll]<owed,> # and the foam}-*pale* dis}tance broke;]

In 1', the line begins with a trochaic word, fairies, followed immediately by a stress maximum, fled. No lines of Oisín actually display this pattern, for good reason; there is no rule that would mark the first syllable of fairies with a foot boundary, and if that syllable is not so marked, then it causes a violation of Constraint 2, because it is the head of a polysyllabic Clitic Group but not the head of a foot.

In 3', the heads of two adjacent polysyllabic words are marked, even though neither one is a stress maximum. This creates a unary foot (foll-) in the middle of the line. This pattern is also not found, because syllables which are not stress maxima cannot in fact be marked with a foot boundary.

CONSTRAINT 3 THE HEAD OF EACH FOOT MUST BE STRESSED

In some cases, either the edge marking rule or the ternary footing rule picks out a syllable which is not a primary stress of a lexically stressed major category word. In all these cases, the syllable picked out still conceivably has some sort of stress.

53

As I gazed} on the bell}-branch, sleep's fore]}<bear,> # far-sung} by the Sen]}naCHIES,]

109

O, HAD) you seen beau]}tiful Nia]}<mh> # grow white]} as the wa]}ters are white},]

157

If I WERE) as I once]} was, the strong]} <hoofs> # crush]}ing the sand]} and the shells},]

The constraint requiring that the head of each foot be stressed allows for the possibility that the stress in question might be phrasal stress, or secondary stress. It distinguishes these cases from non-occurring cases such as the construct below:

CONSTRUCT - IMPOSSIBLE

A) large sub OR) a cold piz]}<za> # would be ab]}solute hea]}ven right now}!]

It may be that the correct generalization in these cases is even weaker; perhaps the only syllables that cannot occupy strong positions are unstressed syllables which are immediately adjacent to a stressed syllable. The application of this constraint would then be similar to the calculation of stress maxima, in which relative stress is the crucial factor.

CONSTRAINT 4

EACH HALF-LINE MUST CORRESPOND TO A PHONOLOGICAL PHRASE

The Phonological Phrase is the next level of structure above the Clitic Group. I won't go into the details of how phonological phrases are formed here, since there is in any case a great deal of debate on the subject; see Hayes 1984 for one approach. It is typical in all kinds of verse for the relation between lines and phonological phrases to be constrained.

This constraint rules out, for example, cases like the following, in which a half-line boundary intervenes between an adjective and the noun it modifies:

CONSTRUCT - IMPOSSIBLE

157'

If I were) as I once} was, the migh]<ty> # hoofs) on the sand} and the shells,]

It should be noted that when I referred to certain rules, such as the rule of Destressing, applying within a phrase, I referred not to Phonological Phrases but to a higher level of phonological phrasing, the Intonational Phrase. Intonational Phrases can be identified because each intonational melody aligns with one intonational phrase. Also, punctuation often marks the boundaries between Intonational Phrases.

We have now seen all the constraints that apply at Verse Form to the lines of *Oisín*. Let's take a look at the system as a whole:

I. RULES

A. PROSODIC RULES

1. vowel coalition/ glide formation
2. medial schwa- "deletion"
3. sonorant resyllabification

B. METRICAL RULES

1. Destressing (within a phrase)
2. Extrametricality (medial)
3. Mark Stress Maxima (within a half-line) (with a right parenthesis)
4. Mark Right Edge (within a half-line) (with a right parenthesis)
5. Construct Ternary Feet (right to left) (within a half-line) (with a right parenthesis)

II. CONSTRAINTS

1. Six feet per line
2. Head of a Polysyllabic Clitic Group --> Head of a Foot
3. Head of a Foot --> Stressed
4. Half-line boundary --> Phonological Phrase Boundary

We've seen that the unusual rhythm of *Oisín* can be accounted for in a straightforward way by a system which generates scansion based on grids of the same kind used in metrical phonology and prosodic morphology. We also saw that the domain over which a verse grid is formed is not a prosodic unit like a word or phrase, but a verse unit, in this case a half-line. Not only does this system provide plausible scansion for the lines of the poem, it rules out other lines which are not possible in the poem.

This framework can account for more than just the rhythm of *Oisín*, however. In the next section we will see how scansion systems only slightly different in detail from the one I have just presented account for two other meters similar to that of *Oisín*: the rhythm of Longfellow's *Evangeline*, and a verse rhythm found in Swinburne's *The Altar of Righteousness*. Then we'll consider how these three meters relate to each other, and what parameters of variation seem to exist.

SECTION III. Longfellow and Swinburne

Henry Wadsworth Longfellow composed poems with a rhythm very similar to that of Oisin: the long narrative works Evangeline and The Courtship of Miles Standish. Here are the first four lines of Evangeline scanned.¹⁰

- 1
This] is the for}est prime}val. The mur}muring pines} and the hem)<locks>
- 2
Bear]ded with moss,} and in gar}ments green,} indistinct} in the twi)<light,>
- 3
Stand] like Dru}ids of eld}, with voi}ces sad} and prophe)<tic,>
- 4
Stand] like har}pers hoar,} with beards} that rest} on their bo)<soms.>

A slight modification of the Oisin scansion system will provide the correct analysis of the rhythm of Evangeline. There are four major differences:

1. There are no prosodic rules in the scansion system of Evangeline.
2. Extrametricality is line-final, rather than line-medial, and as a result the half-line boundary is not significant; rules and constraints which refer to half-lines in Oisin refer to lines in Evangeline.
3. There is a change in direction of footing; the left edge is marked (still with a right boundary) and ternary footing proceeds from left to right (once again, using right boundaries).

This means that the first foot is always unary. It also means that the final foot must be ternary, since the final syllable can't be a stress maximum, and the right edge isn't automatically marked. The only way to place the rightmost foot boundary is by the ternary footing rule.

This is a neat way to explain why every line in Evangeline ends with a ternary foot, but to take this explanation seriously, we have to take extrametricality seriously. In Idsardi's Simplified Bracketed Grid system of metrical phonology, the effects of extrametricality are achieved simply by the placement of boundaries. For example, to achieve the effect of final extrametricality, Idsardi would place a right bracket to the left

¹⁰ Appendix II contains scansions of the lines of the first two books of Evangeline.

of the rightmost syllable. This has the effect of excluding the rightmost syllable from being footed.

This approach won't work in the scansion system of Evangeline, however. If we assume that there is always a right boundary placed on the left side of the rightmost syllable of the line, then we have two problems. The first is a theoretical problem, in that we have two edge-marking rules. The second problem is more serious; there is no longer any need to mark the final foot boundary with the ternary footing rule. This means that there is no longer any explanation for why the final foot of the line is always ternary. For this reason, I cannot implement Idsardi's approach to extrametricality phenomena.

Another issue arises with respect to the right edge of the line; what happens to one or more unfooted but metrical syllables at the right edge, as in the following construct?

CONSTRUCT - IMPOSSIBLE

73'

Sprin]kles the con)grega}tion, and scat}ters bles}sings upon) some of <them,>

In fact there are no lines like this; they seem to be ruled out. I propose a licensing condition on syllables which states that each syllable must be either extrametrical or part of a foot. This condition could be universal; however, in all the other meters I will discuss it would be vacuous, so I won't consider it any further in this paper.

4. The relationship between phonological phrasing and verse grids is not as tightly constrained in Evangeline as it is in Oisin. There are two specific differences:

A. While the head of a polysyllabic word must be the head of a foot, the head of a clitic group composed of two or more monosyllabic words is not always the head of a foot. This can be seen in the following examples:

10

Men] whose lives gli)ded on} like ri}vers that wa}ter the wood)<lands,>

43

So]lemnly down} the street came) the pa}rish priest,} and the chil)<dren>

233

Gloo]my forebo}dings of ill,} and see on)ly ru}in before) <them.>

B. A line boundary must correspond to a word boundary, nor may it intervene between the two parts of a compound, but it may occur in the middle of a Phonological Phrase, and perhaps even in the middle of a Clitic Group, as in the following examples:

226

Ne]ver so much} thyself} art thou} as when through} the cur)<ling>

227

Smoke] of the pipe} or the forge} thy friend};y and jo}vial face) <gleams>

232

Ever] in the cheer}fullest mood} art thou,} when o}thers are filled) <with>

233

Gloo]my forebo}dings of ill,} and see on)ly ru}in before) <them.>

Here's a summary of the scansion system and constraints of Evangeline:

I. RULES

A. PROSODIC RULES

NONE

B. METRICAL RULES

1. Destressing (within a phrase)
2. Extrametricality (**final**)
3. Mark Stress Maxima (within a **line**) (with a right parenthesis)
4. Mark **Left** Edge (within a **line**) (with a right parenthesis)
5. Construct Ternary Feet (**left to right**) (within a line) (with a rt parenthesis)

II. CONSTRAINTS

1. Six feet per line
2. Head of a **Major Category Word** --> Head of a Foot
3. Head of a Foot --> Stressed
4. **Line** boundary --> Phonological Phrase Boundary
5. **Licensing Condition**

The work of Algernon Charles Swinburne was probably the major inspiration for the verse form of Oisin. Swinburne wrote poems with a nearly identical rhythm. I've investigated the rhythm of one longer poem, The Altar of Righteousness, henceforth, Altar.¹¹ Here are the first four lines of section II of Altar scanned:

- 1
In the days} when time} was not}, in the time} when days} were none},]
- 2
Ere sor}row had life} to lot}, ere earth} gave thanks} for the sun},]
- 3
Ere man} in his dark}ness wa}king adored} what the sou}l} in him could},]
- 4
And the ma}nifold God} of his ma}king was ma}nifest e}vil and good},]

There are five differences between Altar's system and Oisin's, most of them very minor:

1. There is no extrametricality, and there are the same changes in the domains of rules that we saw in Evangeline, with the line instead of the half-line being the relevant metrical domain for rules and constraints. This is true even though the half-line is significant for Swinburne; as you can see in the scansions above, the half-lines as well as the lines rhyme.

2. Destressing seems to apply in the domain of the line, rather than being bounded by Intonational Phrases, as you can see in the following examples:

IV, 27
*Not Her}mes, guar}dian and guide}, *God*, he}rald, and com}forter, shed]*

VI, 20
Till man}, soul-sick} of dissem}bling, bade fear) and her Lauds} begone},]

VI, 34
Men, lo}vers of man}, whose pangs} bore wit}ness if truth} were true},]

¹¹ In fact the rhythm in question is found only in certain sections of the poem: II, III, IV, and VI. Thus my analysis is based solely on these sections. Scansions of these sections are to be found in Appendix III.

3. The number of feet per line varies between three, five, and six.

4. There is one line in which the head of a trisyllabic compound is not also the head of a foot:

II 31

"*Bring now* for *BLOOD-OFF***ERING** thy *son* to mine *al*tar, and *bind* him and *slay*.]

This is perhaps because the requirement that the head of a polysyllabic Clitic Group be the head of a foot conflicts with the usually complementary requirement that the head of a polysyllabic stress-bearing word be the head of a foot. Swinburne cannot decide what to do - in this case he chooses the word over the compound, but in a nearly identical situation he chooses the compound over the word:

IV 3

From the *BLOOD*)-*SODDEN* *soil* that was *bla*sted with *fires* of the *Church* and her *creed*]

5. The prosodic rules are somewhat more strict. Rule 1 only applies within single words, and Rule 3 only applies in a few fixed expressions: heaven, even, ever.

Here's a summary of Swinburne's system:

A. PROSODIC RULES

1. vowel coalition/ glide formation (**only within a single word**)
2. ignore medial schwa
3. sonorant resyllabification (**only in heaven, even, ever**)

B. METRICAL RULES

1. Destressing (within a **line**)
2. Mark Stress Maxima (within a **line**) (with a right parenthesis)
3. Mark Right Edge (within a **line**) (with a right parenthesis)
4. Construct Ternary Feet (right to left) (within a **line**) (with a right parenthesis)

II. CONSTRAINTS

1. Six / five / three feet per line, depending on section
2. Head of a Clitic Group --> Head of a Foot (**except in one compound**)
3. Head of a Foot --> Stressed
4. Half-line boundary --> Phonological Phrase Boundary

Swinburne thought of himself as recreating classical meters in English; he wanted his feet to behave the way anapaests do in some Greek and Latin poetry. But he was frustrated, because he could not recreate the Greek and Latin feet exactly; he noted that "lax English laws" allow "the iambic substitute" to creep into these meters. In classical anapaestic meters, a foot consisting of two syllable must always consist of two long syllables, except under certain special conditions. Swinburne thought of stress in English as analogous to length in these classical meters, and he was frustrated that in English, a sequence of an unstressed syllable followed by a stressed syllable was acceptable as a foot. In this excerpt from a critical essay, Swinburne comments on this fact:

Now if there is a small and simple thing in the technical line of metre it is the scheme of English anapaests. That you shall not count anything but a foot of two long syllables equivalent to a foot of two short and a long, is surely no rigorous, no perverse, no perplexing rule. That you shall not allow the iambic substitute, which the facility of our lax English laws admits on sufferance as tolerable if illegal, to overcharge your verse, is as obvious and as requisite a law of common harmony as can well be conceived. Yet versifiers do continually violate these rules...¹²

In fact, Swinburne himself violates these rules in Altar, which allows a series of an unstressed syllable followed by a stressed syllable to count as a valid foot. However, compared with Yeats, Swinburne makes greater use of the Destressing Rule, and has less binary feet with overtly unstressed syllables, suggesting that he was really trying to use "spondees" rather than "iambis". What he didn't understand was the meter that he was using actually tolerated binary feet with an unstressed syllable, which he thought of as "iambis", but not binary feet consisting of two stressed syllables, which he thought of as "spondees". Apparent spondees were only acceptable because of the Destressing Rule.

What kind of a general system of metrical principles and parameters do these three meters suggest? Obviously, they represent only a small and fairly homogeneous subset of the set of possible English meters. However, it is worth thinking about what main kinds of variation we have seen among them, and what remained constant.

¹² From "The Chaotic School", in Swinburne 1964, p.50.

WHAT VARIED?

1. Extrametricality could be present or absent, and when there could be final or medial. Medial extrametricality led to a strong, rhythmically significant division between lines and half-lines. It was always bounded by a verse domain, either the line or half-line. In other forms of meter, extrametricality is sometimes initial, sometimes bounded by the phrase instead of the line, and sometimes optional. There are thus at least three parameters related to extrametricality:

- A. Forbidden, optional, or obligatory?
- B. Bounded by a verse domain or by a phonological domain?
- C. Final, medial, or initial?

2. DOMAINS OF RULES AND CONSTRAINTS

In general, it seemed that rules and constraints linked to a particular could vary in terms of their domains, in two ways.

- A. A verse domain, or a phonological domain?
- B. What level? (Word, Compound, Clitic Group, Phonological Phrase, or Intonational Phrase? Line, or half-line?)

3. ON OR OFF

Prosodic rules could be either optional, or not used at all.

4. DIRECTIONALITY

In Altar and Oisin, the right edge was marked and footing proceeded to the left. In Evangeline, the left edge was marked and footing proceeded to the right. This suggests a simple parameter: does footing go from left to right, or from right to left.

5. NUMBER OF FEET

Clearly, the number of feet in a line can vary from poem to poem.

All these kinds of variations are not unique to the somewhat unusual meters we've been examining. The various varieties of conventional iambic and trochaic meter show all these sorts of variation. There doesn't seem to be any sort of internal variation specific to the meters we've looked at.

WHAT STAYED THE SAME?

RULES

1. TERNARY FOOTING

This is, of course, the “macro-parameter” separating all the meters we’ve looked at from many other forms of English verse.

2. UNARY FEET TOLERATED AT THE EDGE OF THE FOOTING DOMAIN

Not all meters tolerate unary feet at the edge of line, but all the meters we looked at did. This might be accidental, or it might somehow be related to the ternary footing parameter.

3. MARK STRESS MAXIMA

This rule is known not to be universal; Milton, Wyatt, and Donne are three examples of poets who certainly don’t require stress maxima to be heads in their iambic pentameter. Whether or not it applies in any sort of iambic pentameter is more controversial. We’ll look at Shakespeare’s meter with this question in mind, later in the paper.

It is also possible that “pure” ternary meters, in which every foot (except possibly feet at the edges of metrical units) has three syllables, are good examples of a kind of meter with no rule marking stress maxima.

4. DESTRESSING

One might conceivably find an iambic meter in which Destressing, exactly as I have stated it here, is at work.

5. EDGE-MARKING

This is widespread in English meter.

6. RIGHT BOUNDARIES

All the boundaries used were right boundaries. I assume that this is a universal property of English verse forms.

CONSTRAINTS

1. VERSE BOUNDARY --> PHONOLOGICAL BOUNDARY

2. HEAD OF POLYSYLLABIC PHONOLOGICAL UNIT --> HEAD OF FOOT

These two kinds of constraint are typical of most English verse. The crucial relation between phonological phrasing and verse was first made clear within in the literature on generative poetics by Paul Kiparsky (see Kiparsky 1973, 1977).

3. HEAD OF FOOT --> STRESSED

This is another feature typical of the class of meters we've looked at, which are sometimes classed as "strong-stress meters"; it may well be connected with the ternary footing parameter in some way. Perhaps a ternary meter without this constraint is simply too difficult to parse.

The main innovation of the system I've presented here is that it delves more deeply into the rules which generate a rhythmic structure in poetry, and assumes that just like the rhythmic structures involved in stress systems, the rhythmic structures involved in verse are generated on the basis of pre-existing linguistic material, and not independently from that material. In Yeats and Longfellow in particular we saw a strong need to distinguish between the **rule** marking stress maxima and the **constraint** forcing heads of polysyllabic words to be the heads of feet. We saw that the data required this mixed approach, rather than one phrased purely in terms of either rules or constraints. Most previous generative approaches to meter assumed that the metrical system could be stated entirely in terms of constraints aligning texts with abstract rhythmic patterns, and did not recognize the need for rules which build up grids on the basis of the text of the poem.

Even recent generative work on verse rhythm has sometimes fallen prey to the prejudice that the rhythmic patterns of English verse are fixed abstract sequences of alternating weak and strong positions, never more than one weak position at a time, and never more than one strong. These approaches then assume that the rhythmic system of a poem can be stated purely in terms of constraints relating these sequences to actual texts. In Kiparsky and Hanson's recent work on the Sprung Rhythm of Gerard Manley Hopkins, this assumption leads them to complicate their theory unnecessarily. In the next section, I'll offer a simpler, better analysis of Sprung Rhythm.

SECTION IV. Sprung Rhythm

The exact nature of Hopkins' Sprung Rhythm has been a topic of much discussion. Many authors have questioned whether any system lies behind it at all, or whether it is simply well-crafted free verse written by a man with an ear for the rhythms of everyday speech. Recent work by Kiparsky & Hanson has shown beyond doubt, however, that Sprung Rhythm can be explicitly characterized in formal terms. Here's my scansion of a shorter poem in Sprung Rhythm:¹³

THE WINDHOVER

I caught} this mor}ning mor}ning's mi}nion, king-}
 dom of day} *light's* dau}<phin>, **dapple**-dawn}-drawn Fal}con, in his ri}ding
 Of the rol}<ling> **level** un}derneath} <him> **steady air**,} and stri}ding
 High} <there>, **how he** rung} upon the rein} of a wim}pling wing}
 In his ec}stasy! then off,} off} forth} on swing,}
 As a skate's} <heel> *sweeps* smooth} on a bow}<-bend,> the hurl} and gli}ding
 Rebuffed} the big} wind.} My heart} in hi}ding
 Stirred} for a bird,} -- the achieve} of, the mas}tery of the thing!}
Brute beau}ty and va}lour and act,} **oh, air**, pride,} *plume*, here}
 <**Buckle**>, AND} the fire} that breaks} from thee then,} a bil}lion
 Times} *told* love}lier, *more* dan}gerous, O} my chevalier!}
No won}der of it: sheer} plod} *makes* plough} *down* sil}lion
 Shine,} and blue}-*bleak* em}bers, ah} my dear}
Fall, gall} themselves,, and gash} gold}-vermil}lion.

¹³ Scansions of most of Hopkins' poems in Sprung Rhythm can be found in Appendix IV. Note that I don't underline primary stresses in these scansions, since all primary stresses are either targeted by the Destressing Rule or else marked with a boundary.

Certain major differences from the poems we have already looked at are evident in my scansion of this poem:

1. Not just stress maxima, but all primary stresses are marked with a boundary.
2. Destressing doesn't apply as consistently in Sprung Rhythm as in the verse types we've already examined; it seems to be optional, as in the last line of The Windhover, in which Fall is subject to Destressing and gold is not.
3. There doesn't seem to be any iterative binary or ternary footing rule; in the eighth line of The Windhover, the last foot of the line consists of five syllables:

 Stirred} for a bird,} -- the achieve} of, the mas}tery of the thing!}
4. There is no edge-marking rule.
5. There is no constraint on the relation between lines and phonological phrases.
6. Extrametricality is linked to the phonological phrase and not the line.
7. Not only primary stresses are marked with a boundary; secondary stresses and words receiving phrasal stress are sometimes marked as well. However, secondary stresses are not marked consistently. For example, in the eleventh line of the poem the secondary stress of chevalier is not marked.

These are the main differences between Hopkins' Sprung Rhythm and the verse types we have looked at so far. Since many of these are negative differences, or easy to state, it is not so difficult to determine the scansion system and constraints for Sprung Rhythm.

I. RULES

A. PROSODIC RULES

1. vowel coalition/ glide formation

This rule applies within words or phrases. I have collected the following examples of its application: steady air; oh, air; O alas; now on; cuckoo-echoing; how it; royal; bonny ash; O our; glory earth's.

2. medial schwa-deletion

Examples: rapturous, azurous, strawberry, oracle

3. sonorant resyllabification

Examples: dapple, level, buckle, summer, over, Heaven, gravel, river, rural, fishers, oracle, little, tackle, wrestles

4. medial sonorant deletion

This rule is unique to Hopkins among the poets we have studied. We can phrase it as follows: **“delete” (ignore) a sonorant immediately following a stressed vowel**. If this rule is allowed to come before Rule 1 and feed it, we come close to the effect of the “synalepha” rule proposed by Halle and Keyser vis-a-vis Chaucer's meter.

Examples of Rule 4 feeding Rule 1: pinions(=1 syllable), very, yellow, hollow, sorrow, fellow, pillows

5. Give a heavy syllable strong stress.

This is a covert rule similar to rules of post-lexical stress. Like other prosodic rules, it is optional. By strong stress, I mean stress equivalent in strength to the primary stress of a lexical word.

In addition to these five rules, we must recognize that Hopkins sometimes uses [m] as an allomorph of him, and that this form often syllabifies as part of the previous word.

Examples: for him, hear him, let him, of him

B. PATTERN-BUILDING RULES

1. Extrametricality (within the phrase) (optional) (final)
2. Destressing (within the poem) (optional)

It's necessary to assume that the rule of Extrametricality precedes and feeds Destressing; sometimes the environment for Destressing is created in part by a stressed syllable that is separated from the destressed syllable by an extrametrical syllable, as in the following two lines of The Windhover:

Of the rol} <ling> **level** un}derneath} <him> **steady air**,} and s}tri}ding
High} <there>, **how he** rung} upon the rein} of a wim}pling wing}

In the first of these two lines, one can also see that the environment for Destressing may be created in part by a syllable which is not overtly a primary stress, in this case, the first syllable of underneath. Prosodic Rule 5 is responsible for this effect.

3. Mark Primary Stresses (feet created within the poem)(with a right boundary)

A foot created by a boundary in one line may nevertheless include syllables at the end of the previous line; Hopkins called this **overreaving**.

The major complication is that, due to Prosodic Rule 5, not only primary stresses, but also heavy syllables, can be marked by this rule. Any syllable with a complex rime (any CV:, CVV or CVC syllable) can be optionally marked by this rule. Kiparsky has proposed that all heavy syllables are treated in the same way as stressed syllables, although he also assumed optional final consonant extrasyllabicity, and proposed certain prosodic rules which weakened this generalization. Hanson in her dissertation proposed other prosodic rules which further weaken the generalization, and noted that even given this further weakening, there are still heavy syllables that are not marked, nor in the environment for Destressing, as in the following examples:

His charge} THROUGH the champ}-white wa}ter-in-a-wal}low,

O the mind,} mind} has moun}tains; cliffs} of fall}

Of now} done dark}ness I wretch} sat wrest}ling with (MY God!)} my God.}

However, it really seems to be weight that is relevant, since sometimes heavy syllables are marked even when they bear no stress whatsoever, as in the following examples:

Mar}garET,} are} you} grie}ving

I say} more:} the just} *man* jus}tiCES;}

Com}forter, where,} where} is your com}forTING?}

The simplest thing to say is that a heavy syllable can optionally be considered equivalent to a primary stress; this correctly captures the role of heavy syllables in Destressing and in boundary placement. Prosodic Rule 5 has this effect.

II. CONSTRAINTS

1. Number of feet per line varies by poem

This system, involving only three metrical rules and one constraint, is in a way surprisingly simple. Its apparent complexity could be due to any or all of a number of factors:

1. The large number of optional prosodic and pattern-building rules, which are used often. First of all, the large number of such rules (7, including Extrametricality and Destressing) makes the representation over which the verse grid is formed quite different from the representation available to the reader or hearer of the poems. Secondly, because these rules are optional, there are many possibilities as to what the form of a particular line might be at the level of Verse Form. Attempting to deal with these possibilities might place too great a processing load on the reader.

Prosodic Rule 5 is particularly troublesome; many of Hopkins' readers have agreed with C.D. Lewis' comment that "The intended stress, indeed, is often difficult to find." (as quoted in Kiparsky 1984).

2. The unfamiliarity of the system.

3. The unnaturalness of the system. It could be that a system of this type violates general principles of English verse. For instance, combining the Destressing rule with the Mark Stress rule may constitute an unacceptable mixture of a pure stress-counting system like the system of Old English verse, and perhaps of some children's poetry in Modern English, with the "syllabo-tonic" alternating binary/ternary meter characteristic of Modern English art verse. Hopkins certainly incorporates other elements of Old English verse, most notably alliteration, into his Sprung Rhythm poems.

Kiparsky and Hanson's most recent account of Sprung Rhythm, as presented in Hanson & Kiparsky 1996, can be summarized as follows:

1. A line consists of a fixed number of strong positions alternating with weak positions.

The abstract pattern, for example, for The Windhover, would be:

WSWSWSWSWS

2. Resolution: A position contains either

- a. nothing at all
- b. a syllable
- c. a series of any number of light unstressed syllables, or
- d. a word (or part of a word) consisting of two syllables, the first of which is light and stressed.

3. A strong position must contain a heavy or stressed syllable.

4. Outrides: Before a pause, a strong position may be followed by an extra weak position.

5. various prosodic rules

K&H's assumption of an invariable pattern of alternating weak and strong positions forces them to adopt what looks like a very complex disjunctive statement of the possible correspondences between positions and syllables. They argue, however, that this statement, Rule 2 above, is phonologically natural, because it is based on the "resolved moraic trochee", a type of metrical foot proposed to deal with certain facts about Old English stress.¹⁴ The idea that a type of foot, such as the "resolved moraic trochee", has its own status as part of the linguistic system, and is not just a product of the rules that create it, is a hallmark of templatic metrical theories, which assume that each language selects one basic type of foot for use in its stress system and prosodic morphology. Thus the K&H account of Sprung Rhythm is tied to this sort of theory.

The resolved moraic trochee has initial stress, is either monosyllabic or disyllabic, and when it is disyllabic, the first syllable is always light. K&H argue that provisions 2a-2d can be collapsed into the following statement:

- 2'. A position contains a sequence of syllables less than or equal to one resolved moraic trochee.

Sequences satisfying 2a and 2b are clearly allowable under 2'. Sequences satisfying 2d are canonical resolved moraic trochees, and thus also allowable under 2'.

Sequences satisfying 2c are allowable under 2', K&H argue, because any sequence

¹⁴ The resolved moraic trochee is by no means, however, the only way of accounting for the facts of Old English stress; alternate accounts are available.

which doesn't contain a stressed syllable is less than a foot. The source of the restriction "light" in 2c isn't obvious in 2', and is unclear to me.

There are three major weaknesses in the K&H system. I have already discussed one, which has to do with provision 2c; K&H assume that heavy syllables must be treated like primary stresses, rather than admitting that they can also pattern with unstressed syllables, as the following examples show:

His charge} THROUGH the champ}-*white* wa}ter-in-a-wa}low,

O the mind,} mind} has moun}tains; cliffs} of fall}

Of now} *done* dark}ness I wretch} *lay* wrest}ling with (MY God!)} my God.}

The second problem is relevant to provision 2a. K&H assume that each foot consists of a strong position alternating with a weak position. Thus they say that in a line like line 5 of *The Windhover*, which follows, there are ten positions, two of which are empty.

In his ec}stasy! then off,} off} forth} on swing,}

However, we know that in natural language there are metrical systems which can assign unary feet, not only at the edge of a grid but also in the middle. I have assumed that sort of system in this case as well. This leads not only to a more straightforward theory, but also to the answer to an otherwise puzzling question: why is it always weak positions that are "empty"?

Kiparsky, in an earlier paper, gives two examples in which he claims that there are unfilled strong positions:

S W S W S W S W S W S W S W
Earnest, **e**arthless, **e**qual, **a**ttuneable | **v**aulty, voluminous, . . . , **s**tupendous
 (*Spelt from Sibyl's Leaves*)

W S W S W S W S W S W S W S
 Back **b**eauty, **k**ee*p* it, **b**eauty, **b**eauty, **b**eauty,. . . , from **v**anishing away
 (*The Leaden Echo and the Golden Echo*)

Each of these examples involves, Kiparsky claims, an eight-foot line in which there are only seven filled strong positions (boldfaced here). Kiparsky goes on to say that the ". . ." marks the location of the empty strong position.

Three considerations are relevant here. The first is that it is not clear that these lines contain only seven beats. Both could be analyzed differently:

S W S W S W S W S W S W S W S W
Earnest, **e**arthless, **e**qual, **a**ttuneable | **v**aulty, **v**oluminous, . . . , **s**tupendous
 ("Spelt from Sibyl's Leaves")

W S W S W S W S W S W S W S W S
 Back **b**eauty, **k**ee*p* it, **b**eauty, **b**eauty, **b**eauty, . . . , from **v**anishing away
 ("The Leaden Echo and the Golden Echo")

Even if some reason is found not to respond to Kiparsky's claim in this way, there should still be some explanation for the extreme unnaturalness of empty strong positions, which occur maximally twice in Hopkins' oeuvre, as opposed to empty weak positions, which occur quite commonly.

The third and final problem has to do with provision 2d. It seems to be unnecessary and over-general. The prosodic rules which I assume treat trochaic words like single syllables in all the crucial examples. There is no need for a metrical condition to account for these cases; the correct generalization have to do with segmental phonology. This is why the words dapple and pillows, which can be manipulated by the prosodic rules, are sometimes treated like a single syllable, while words like happy or widow, which are not subject to any prosodic rules, are never treated like single syllables.

Can K&H's theory survive these attacks? Suppose we revised their system:

1. A line consists of a fixed number of strong positions alternating with weak positions.
2. A strong position contains a stressed or heavy syllable.
3. A weak position contains either:
 - a. nothing,
 - b. a syllable,
 or
 - c. a series of unstressed syllables
4. Outrides: Before a pause, a strong position may be followed by an extra syllable.
5. Various prosodic rules, including the rule which says that heavy syllables may optionally be treated as stressed.

In descriptive terms, this account is identical with mine. However, it is not a theoretically desirable account. The asymmetry between strong and weak positions is postulated rather than explained, and the notion of a “resolved moraic trochee”, which was meant to demonstrate the phonological naturalness of the Kiparsky and Hanson account, is no longer applicable, because of the changes in the statement of Rule 2.

For these reasons, verse grids formed on the basis of the line are preferable to abstract metrical patterns in an account of Sprung Rhythm. Most significantly, if we assume abstract metrical patterns, we are mystified when we try to explain the asymmetry between strong and weak positions; if we assume that footing is based on the line, the empirical results we want fall out from the general principles that every foot has exactly one head, and that prominent elements become the heads of feet. Kiparsky and Hanson are misled by their assumption that verse rhythm must involve strict “tick-tock” alternation of strong and weak positions at some abstract level.

SECTION VI.

Can the general picture of verse rhythm which I employ in this paper accomodate more traditional meters, such as Shakespeare's iambic pentameter? In this section, I show that it is reasonable to think that it can, by devising a scansion system for Shakespeare's iambic pentameter.

Here is Shakespeare's Sonnet 29, scanned:¹⁵

29

When, in) disgrace} with For}tune and) men's eyes,]
 I all} alone} beweepe} my out}cast state,]
 And trou}ble deaf} **heaven** with) my boot}less cries,]
 And look} upon} myself) and curse} my fate,]
Wishing) me like} to one} more rich} in hope,]
Featured) like him,} like him} with friends} possessed,]
Desi}ring this} man's art,) and that} man's scope,]
 With what) I most} enjoy} conten}ted least,]
 Yet, in) these thoughts} myself) almost) despi}<sing,>
Haply) I think} on thee,) and then} my state,]
Like to) the lark} at break} of day} ari]}<sing>
 From sul}len earth,) sings hymns} at hea}ven's gate,]
 For thy) sweet love} remem}bered such) wealth brings]
 That then} I scorn} to change} my state }with kings.]

¹⁵ Scansions of the first thirty sonnets can be found in Appendix V.

Certain differences between this system and the systems of Oisin, Altar, and Evangeline are immediately apparent:

1. All feet are binary.
2. Unstressed syllables can be heads.
3. There is optional extrametricality at the end of the line.
4. There are five beats per line.

I generated this scansion using the following system:

I. RULES

A. PROSODIC RULES

1. vowel coalition/ glide formation
2. medial schwa-deletion
3. sonorant resyllabification

As in Altar, Rule 3 applies only in a few fixed forms: Heaven, even, ever

B. METRICAL RULES

1. Destressing (within a phrase)

Destressing, surprisingly, seems to work for Shakespeare's first thirty sonnets; whether this is merely chance I do not know.

2. Extrametricality (final) (optional)
3. Mark Stress Maxima (within a line) (with a right parenthesis)
(secondary stresses count)

In Shakespeare's verse, secondary stresses which are stress maxima must always be heads of feet. Kiparsky has found some examples which call into question whether any stress maxima must be heads in Shakespeare's verse. However, the purported stress maxima in these examples always fall into one of two categories. Either they are adjacent to a word which is sometimes treated as stress-bearing, such as how, so, or not, or else they are adjacent to a personal pronoun which could plausibly have contrastive or focus stress.

4. Mark Right Edge (within a line) (with a right parenthesis)
5. Construct Binary Feet (right to left) (within a half-line) (with a right parenthesis)

II. CONSTRAINTS

1. Five feet per line
2. Head of a Lexical Word --> Head of a Foot, **except at the left edge of a phrase.**
3. Head of a Clitic Group --> Head of a Foot, **at the right edge of a phrase.**

These two conditions, first noted by Paul Kiparsky, demonstrate an interesting feature of many rhythmic constraints, one pointed out most clearly by Bruce Hayes; a constraint may apply only at a particular phonological phrase edge, or everywhere but at a particular phonological phrase edge (Kiparsky 1975, 1977; Hayes 1981, 1984). Hayes further points out that left edges are usually more free and right edges more strict, but Schlerman has given reasons to believe that this generalization is not absolute.

4. Line boundary --> Phonological Phrase Boundary
5. No Unary Feet

Unary feet are allowed in some forms of iambic pentameter, including Shakespeare's dramatic verse; this restriction is particular to the Sonnets and other fairly rigid iambic meters.

Clearly, the main difference between Shakespeare's sonnets and the verse forms we examined previously is that the sonnets employ binary footing. However, it's worth thinking about what kind of toolkit we could put together for building an English verse form, based on what we've seen so far. Our data pool is still extremely limited, and somewhat eccentric, but our results can serve as a starting point for further research.

A TOOLKIT FOR BUILDING ENGLISH VERSE FORMS

I. RULES

A. PROSODIC RULES

Prosodic rules have the same character as the rules of segmental phonology, and generally involve the manipulation of sonorous segments. They are always optional, and may be constrained only to apply within a word, or may apply within a phrase.

We also saw a prosodic rule which stressed heavy syllables.

B. PATTERN-BUILDING RULES

Destressing actually seemed to exist in all the verse forms we looked at, though for Hopkins it was optional. It could be bounded by phonological units or verse units. If this is not a universal rule, it shouldn't be too hard to find counterexamples.

Extrametricality could be forbidden, optional, or obligatory. It could hold initially, medially, or finally, in a phonological domain or a verse domain.

All the verse forms we saw marked syllables with right parentheses.

All the verse forms we saw marked either stressed syllables or stress maxima. Secondary stresses could either count or not count for the purposes of these rules.

Most of the verse forms we saw had one edge-marking rule; either the left or right edge was marked.

The verse forms we saw either had binary footing, ternary footing, or no iterative footing of any kind. This sort of rule started at the edge marked by the edge-marking rule and worked towards the other edge.

II. CONSTRAINTS

Constraints may apply only at a particular phrase edge, or they may apply everywhere except at a particular phrase edge. They may also simply apply everywhere.

There is always a constraint on the number of feet per line.

There is usually a constraint requiring heads at some level or levels of phonological phrasing to be heads of feet.

There is usually a constraint requiring verse grids to align with phonological phrases.

Unary feet may be forbidden.

Clearly there are enough points of variation here to generate a very large number different verse forms. Just as clearly, verse is a linguistically natural system whose rules and constraints have the same character as the rules and constraints of phonology itself.

BIBLIOGRAPHY

- Attridge, Derek. 1995. *Poetic Rhythm*. Cambridge: Cambridge University Press.
- Chen, M. 1979. Metrical structure: evidence from Chinese poetry. *Linguistic Inquiry* 10, pp. 371-420.
- Fitzgerald, Coleen M. 1994. "The meter of Tohono O'odam songs." Ms., University of Arizona.
- Golston, Chris and Tomas Riad. 1993. *Prosodic metrics*. Ms., University of California at Berkeley and Stockholm University.
- Halle, Morris and S.J. Keyser. 1971. *English Stress: its form, its growth, and its role in verse*. New York: Harper and Row.
- Hanson, Kristin. 1992. *Resolution in modern meters*. Ph.D. dissertation, Stanford University.
- Hanson, Kristin and Paul Kiparsky. 1996. *The Best of All Possible Verse*. Vancouver and Stanford: University of British Columbia and Stanford University, Ms.
- Hayes, Bruce. 1983. A grid-based theory of English meter. *Linguistic Inquiry* 14, pp. 357-393.
- Hayes, Bruce. 1989. *The Prosodic Hierarchy in meter*. In Paul Kiparsky and Gilbert San Diego: Academic Press.
- Hayes, Bruce. 1995. *Metrical stress theory: principles and case studies*. Chicago: University of Chicago Press.
- Hopkins, G.M. 1990. *The Poetical Works of Gerard Manley Hopkins*. Edited by Norman H. MacKenzie. Oxford: Clarendon Press.
- Idsardi, William James. 1992. *The Computation of Prosody*. Ph.D. dissertation, MIT.
- Keyser, S.J. 1995. *Pendentives*. Ms., MIT.
- Kiparsky, Paul. 1975. Stress, syntax, and meter. *Language* 51, pp. 576-616.
- Kiparsky, Paul. 1977. The rhythmic structure of English verse. *Linguistic Inquiry* 8, pp. 189-247.

Kiparsky, Paul. 1989. Sprung Rhythm. In Paul Kiparsky and Gilbert Youmans (eds.), pp. 305-340.

Kiparsky, Paul and Gilbert Youmans (eds.) 1984. *Phonetics and Phonology*, vol.1: *Rhythm and Meter*. San Diego: Academic Press.

Longfellow, H.W. 1995. *Evangeline: A Tale of Acadie*. Halifax: Nimbus.

Prince, Alan. 1989. Metrical forms. In Paul Kiparsky and Gilbert Youmans (eds.), pp. 45-81.

Shaxberd, Bill. 1986. *The Sonnets and A Lover's Complaint*. Edited by Jon Kerrigan. Middlesex: Penguin Books (Viking).

Swinburne, Algernon Charles. 1904. *A Channel Passage and Other Poems*. London: Chatto & Windus.

Swinburne, Algernon Charles. 1964. *New Writings by Swinburne, or Miscellanea Nova et Curiosa, Being A Medley of Poems, Critical Essays, Hoaxes, and Burlesques*. Edited by Cecil Y. Lang. Syracuse: Syracuse University Press.

Tarlinskaja, Marina. 1976. *English Verse*. Den Haag: Mouton.

Tarlinskaja, Marina. 1984. General and Particular Aspects of Meter: Literatures, Epochs, Poets. In Paul Kiparsky and Gilbert Youmans (eds.), pp. 121-154.

Yeats, W.B. 1989. *The Collected Poems of W.B. Yeats: A New Edition*. Edited by Richard J. Finneran. New York: MacMillan Publishing Company (Collier Books).

Youmans, Gilbert. 1989. Milton's meter. In Paul Kiparsky and Gilbert Youmans (eds.), pp. 341-380.

APPENDIX I: The Wanderings of Oisín, Book III

1

Fled foam} underneath} us, and round] <us,> # a wan}**dering** and mil}ky smoke]

2

High) as the sad}dle-girth, cov]<**ering**> # away} from our gla}nces the ti}de;]

3

And those} that fled,) and that fol]<lowed,> # from the foam}-pale dis}tance broke]

4

The immor}tal desire} of Immor]<tals> # we saw} in their fa}ces, and sighed.]

5

I mused} on the chase} with the Fe]<nians,> # and Bran}, Sceolan}, Lomair.]

6

And ne}ver a song} *sang* Nia]<mh,> # and o}ver my fin}ger-tips]

7

Came now} the sli}ding of tears] # and swee}ping of mist}-*cold* hair.]

8

And now} the warmth} of sighs.] # and af}ter the qui}ver of lips.]

9

Were we days) long or hours) long in rid]<ing> # when, rolled} in a gris}ly peace.]

10

An isle} *lay* le}vel before] <us,> # with drip}ping ha}zel and oak?]

11

And we stood} on a sea's) edge we saw] <not;> # for whi}ter than new}-*washed* fleece]

12

Fled foarn} underneath} us and round] <us,> # a wan}**dering** and mil}ky smoke.]

13

And we rode} on the plains} of the sea's]<edge,> # the sea's] edge bar}ren and grey.]

14

Grey sand} on the green} of the gras]<ses ># and o}ver the drip}ping trees.]

15

Drip)ping and doub}ling land]<ward,> # as though} they would has}ten away,]

16

Like an ar}my of old} *men* lon]<ging> # for rest} from the moan} of the seas.]

17

But the trees} grew tall}er and clo]<ser,> # immense} in their wrin}kling bark;]

18

Drop}ping, a mur}murous drop]<ping;> # old si}lence and that} one sound;]

19

For no} *live crea*}tures lived]< there,> # no wea}sels moved} in the dark;]

20

Long sighs} arose} in our spi]<rits, ># beneath} us bub}bled the ground.]

21

And the ears} of the horse} went sin]<king> # away} in the hol}low night,]

22

For, as drift} from a sai}lor slow drow]<ning># the gleams} of the world} and the sun,]

23

Came) on our hands} and fa]<ces,> # on ha}zel and oak) leaf, the light,]

24

And the stars} were blot}ted above] <us,> # and the whole} of the world} was one.]

25

Till the horse) gave a whi}nny; for, cum]<brous> # with stems} of the ha}zel and oak,]

26

A val}ley flowed down) from his hoofs,] # and there) in the long} grass lay,]

27

Un)der the star)light and sha]<dow, ># a mon}strous slum}bering folk,]

28

Their na}ked and glea}ming bo]<dies> # rolled out} and heaped} in the way.]

29

And by} them were ar}row and war[-axe,> # ar}row and shield} and blade,]

30

And dew}-blanched horns,} in whose hol[-low ># a child} of three} years old]

31

Could sleep} on a couch} of ru[-shes,> # and all} inwrought} and inlaid,]

32

And more come)}ly than man} can make] <them> # with bronze} and sil}ver and gold,]

33

And each} of the huge} white crea[-tures> # was tal}ler than four}score men,]

34

The tops} of their ears} were fea[-thered,> # their hands} were the claws} of birds,]

35

And, sha}king the plumes} of the gras[-ses ># and the leaves} of the mu}ral glen,]

36

The brea}thing came] from those bo[-dies,> # long war}less, grown whi}ter than curds,]

37

The wood} was so spa}cious above[-them,> # that He} who has stars} for his flocks]

38

Could fon}dle the leaves} with his fin[-gers, ># nor go} from His dew}-cumbered skies,]

39

So long} were they slee}ping, the owls] # had buil}ded their nests} in their locks,]

40

Fil}ling the fi}brous dim[-ness> # with long} genera}tions of eyes,]

41

And o}ver the limbs} and the val[-ley> # the slow} owls wan}dered and came,]

42

Now} in a place} of star[-fire,> # and now} in a sha}dow-place wide,]

43

And the chief of the huge *white crea*<tures,> # his knees in the soft *star-flame*,]

44

Lay loose} in a place} of sha]<dow: ># we drew} the reins} by his side.]

45

Gol)den the nails} of his bird]<-claws,> # flung loose}]y along} the dim ground.:]

46

In one} was a branch} soft-shi]<ning> # with bells} more ma}ny than sighs]

47

In midst} of an old} man's bo]<som;> # owls ruff}]ling and pa}cing around]

48

Si)dled their bo)dies against] <him,> # fil)ling the shade} with their eyes.]

49

And my gaze} was thronged} with the slee]<pers;> # no, not} since the world} began,]

50

In realms} where the hand]some were ma]<ny,> # nor in gla]mours by de)mons flung.,]

51

Have fa}ces alive} with such beau]<ty> # been known] to the salt) eye of man.,]

52

Yet wea}ry with pa}ssions that fa]<ded> # when the se)venfold seas} were young.]

53

As I gazed} on the bell}-branch, sleep's fore]<bear,> # far-sung} by the Sen)nachies,]

54

I saw} how those slum)berers, grown wea]<ry,> # their cam)ping in gras}ses deep.,]

55

Of wars} with the wide) world and pa]<cing> # the shores} of the wan)dering seas.,]

56

Laid hands} on the bell}-branch and swayed] <it,> # and fed} of unhu)man sleep.]

57

Sna)tching the horn} of Nia]<mh,> # I blew] a long lin)gering note.]

58

Came sound} from those mon}strous slee]<pers,> # a sound} like the stirr}ing of flies.]

59

He, sha}king the fold} of his lips,] # and hea}ving the pillar} of his throat,]

60

Watched} me with mourn}ful won]<der> # out} of the wells} of his eyes.]

61

I cried, "Come out} of the sha]<dow,> # king} of the nails} of gold!]

62

And tell} of your good}ly house]<hold> # and the good}ly works} of your hands,]

63

That} we may muse} in the star]<light> # and talk} of the ba}ttles of old;]

64

Your que}stioner, Oi}sin, is wor]<thy,> # he comes} from the Fe}nian lands.]"

65

Half o}pen his eyes} were, and held] <me,> # dull} with the smoke} of their dreams;]

66

His lips} moved slow}ly in an]<swer,> # no an}swer out} of them came;]

67

Then he swayed} in his fin}gers the bell]<-branch,> " slow drop}ping a sound} in faint streams]

68

Sof}ter than snow}-flakes in Ap]<ril ># and pier}cing the mar}row like flame.]

69

Wrapt} in the wave} of that mu]<sic,> # with wea}riness more} than of earth,]

70

The moil} of my cen}turies filled] <me;> # and gone} like a sea)-covered stone]

71

Were the mem}ories of the whole} of my sor]<row> # and the mem}ories of the whole} of my mirth,]

72

And a soft}ness came} from the star]<light> # and filled} me full} to the bone.]

73

In the roots} of the gras}ses, the sor]<rels,> # I laid} my bo}dy as low.;]

74

And the pearl}-pale Nia}mh lay by] <me,> # her brow} on the midst} of my breast.;]

75

And the horse} was gone} in the dis]<tance,> # and years} after years} 'gan flow.;]

76

Square leaves} of the i}vy moved o]<ver> # us, bin}ding us down} to our rest.]

77

And, man} of the ma}ny white cro]<ziers,> # a cen}tury there} I forgot]

78

How the fet}/locks drip blood) in the ba]<ttle,> # when the fa}llen on fa}llen lie rolled.;]

79

How the fal}coner fol}]lows the fal]<con> # in the weeds} of the he}ron's plot.;]

80

And the name} of the de}mon whose ham]<mer> # *made* Con}cubar's sword)-blade of old.]

81

And, man} of the ma}ny white cro]<ziers,> # a cen}tury there} I forgot]

82

That the spear)-shaft is made) out of ash]<wood,> # the shield) out of o}sier and hide.;]

83

How the ham}mers spring] on the an]<vil,> # on the spear)-head's bur}ning spot.;]

84

How the slow.} blue-eyed ox)en of Finn] <low > # sad}ly at eve}ning tide.]

85

But in dreams.} mild man}of the cro]<ziers,> # dri}ving the dust} with their throngs.;]

86

Moved round} me, of sea}men or lands]<men,> # all} who are win}ter tales.]

87

Came by} me the kings} of the Red] <Branch,> # with roar}ing laugh}ter and songs.]

88

Or moved} as they moved] once, love-mak]<ing> # or pier}cing the tem}pest with sails.]

89

Came Bla}nid, Mac Nes}sa, tall Fer]<gus> # who feast}ward of old} time slunk.]

90

Cook Bar}ach, the trai}tor; and war]<ward,> # the spittle} on his beard] never dry.]

91

Dark Ba}lor, as old} as a for]<est,> # car}-borne, his migh}ty head sunk]

92

Help}less, men lift}ing the lids] # of his wea}ry and death}-making eye.]

93

And by} me, in soft] red rai]<ment,> # the Fe}nians moved] in loud streams.]

94

And Gra}nia, wal}king and smi]<ling,> # sewed} with her nee}dle of bone.]

95

So lived] I and lived} not, so wrought] <I> # and wrought} not, with crea}tures of dreams.]

96

In a long] iron sleep,} as a fish] # in the wa}ter goes dumb} as a stone.]

97

At times} our slum}ber was ligh]<tened.> # When the sun] was on sil]ver or gold.]

98

When brushed} with the wings} of the owls,] # in> the still}ness they love} going by;]

99

When a glow}-worm was green] on a grass]<-leaf,> # lured} from his lair] in the mould.]

100

Half-wak}ening, we lif}ted our eye]<lids,> # and gazed} on the grass} with a sigh.]

101

So watched} I when, man} of the cro]<ziers,> # as the heel} of a cen}tury fell,]

102

Weak,) in the midst} of the mea]<down> # from his miles} in the midst} of the air,]

103

A star}ling like them} that forgath]<ered> # 'neath a moon) waking white} as a shell]

104

When the Fe}nians made for)ay at mor]<ning> # with Bran,} Sceolan}, Lomair.]

105

I awoke}: the strange horse) without sum]<mons> # out) of the dis}tance ran,]

106

Thrust)ing his nose} to my shoul]<der;> # he knew} in his bo}som deep]

107

That once} more moved} in my bo]<som> # the an}cient sad}ness of man,]

108

And that) I would leave} the Immor]<tals> # their dim}ness, their dews) dropping sleep.]

109

O, had) you seen beau)tiful Nia]<mh> # grow white} as the wa}ters are white,]

110

Lord) of the cro}ziers, you e]<ven> # had lift}ed your hands} and wept;]

111

But, the bird} in my fin}gers, I moun]<ted> # remem}bering alone} that delight]

112

Of twi}light and slum}ber were gone,] <and> # that hooves} impa}tiently stept.]

113

I cried,} "O Nia}mh! O white]< one!> # if on}ly a twelve}-houred day,]

114

I must gaze} on the beard} of Finn] # and move} where the old) men and young]

115

In the Fe}nians' dwel}lings of wat]<tle> # lean) on the chess)-boards and play,]

116

Ah, sweet} to me now} were e]<ven> # *bald* Conan's slan}derous tongue!]

117

"Like me} were some gall}ey forsa]<ken> # *far-off*} in Meri]dian isle,]

118

Remem}bering its long) oared compa]<nions,> # *sails* tur}ning to thread}bare rags;]

119

No more} to crawl} on the seas] # with long) oars mile) after mile,]

120

But to be) amid shoo}ting of flies] # and flow}ering of ru}shes and flags."]]

121

Their mo}tionless eye}balls of spi]<rits> # *grown* mild] with myste}rious thought,]

122

Watched) her those seam}less fa]<ces> # from the val}ley's glim}mering girth;]

123

As she mur}mured, "O wan}dering Oi]<sin,> # the strength} of the bell)-branch is naught,]

124

For there moves} alive} in your fin]<gers> # the flut}tering sad}ness of earth.]

125

"Then go} through the lands} in the sad]<dle> # and see} what the mor}tals do,]

126

And soft}ly come} to your Nia]<mh> # o}ver the tops} of the tide;]

127

But weep} for your Nia}mh, O Oi]<sin,> # weep;}) for if on}ly your shoe]

128

Brush light}ly as hay}mouse earth's peb]<bles,> # you will come} *no more*} to my side.]

129

"O fla}ming lion} of the world,] # O when) will you turn} to your rest?""]

130

I saw} from a dis}tant sad]<dle,> # from the earth} she made} her moan:]

131

I would die} like a small} **withered** leaf] # in the au}tumn, for breast) unto breast]

132

We shall min}gle no more), nor our ga]<zes> # em}pty their sweet}ness lone]

133

"In the isles} of the far}thest seas] # where on}ly the spi}rits come.]

134

Were the winds} /ess soft} than the breath] # of a pi}geon who sleeps} on her nest:]

135

Nor lost} in the star)-fires and o]<dours> # the sound} of the sea's} vague drum?]

136

O fla}ming lion} of the world:] # O when) will you turn} to your rest?"]

137

The wai}ling grew dis}tant; I rode] # by the woods} of the wrink}ling bark:]

138

Where e}ver is mur}murous drop]<ping,> # old si}lence and that} one sound:]

139

For no} live crea}tures live] <there,> # no wea}sels move} in the dark:]

140

In a re}verie forget}ful of all] <things,> # o}ver the bub}bling ground:]

141

And I rode} by the plains} of the sea's] <edge,> # the sea's} edge bar}ren and grey:]

142

Grey sand} on the green} of the gras]<ses> # and o}ver the drip}ping trees:]

143

Drip}ping and doub}ling land]<ward,> # as though} they would has}ten away:]

144

Like an ar}my of old} men long]<ing> # for rest} from the moan} of the seas:]

145

And the winds} made the sands} on the sea's] <edge> # tur}ning and tur}ning go,]

146

As my mind) made the names} of the Fe]<nians.> # Far) from the ha]zel and oak,]

147

I rode} away} on the sur]<ges,> # where, high} as the sad]dle-bow,]

148

Fled foam} underneath} me, and round] <me,> # a wan}**dering** and mil}ky smoke.]

149

Long fled} the foam)-flakes around] <me,> # the winds} *flew* out} of the vast,]

150

Snatch)ing the bird} in se]<cret;> # nor knew} I, embo}somed apart,]

151

When they froze} the cloth} on my bo]<dy> # like ar}mour ri}veted fast,]

152

For Remem}brance, lif}ting her lean]<ness,> # keened} in the gates} of my heart.]

153

Till, fat}**tening** the winds} of the mor]<ning,> # an o]dour of new)-mown hay]

154

Came,) and my fore}*head* fell low,] # and my tears} like ber}ries fell down,]

155

La}ter a sound) came, half lost] # in the sound} of a shore} far away,]

156

From the great} grass-bar}nacle cal]<ling,> # and la}ter the shore)-weeds brown.]

157

If I were) as I once} was, the strong] <hoofs> # crush)ing the sand} and the shells,]

158

Coming out} of the sea} as the dawn] <comes,> # a chaunt} of love} on my lips,]

159

Not cough}ing, my head} on my knees,] # and pray}ing, and wroth} with the bells,]

160

I would leave} *no* saint's head} on his bo}<dy> # from Rach}lin to Be}ra of ships}.

161

Making way} from the kin}dling sur}<ges,> # I rode} on a bri}dle-path}

162

Much won}dering to see} upon all} <hands,> # of wat}tles an}d wood}work made,]

163

Your bell}-mounted chur}ches, and guard}<less> # the sac}red cairn} and the rath,]

164

And a small} and fee}ble pop} <ulace># stoop}ing with mat}tock and spade,]

165

Or weed}ing and plough}ing with fa}<ces> # a-shi}ning with much}-toil wet;]

166

While in this} place and that} place, with bo}<dies> # unglor}ious, their chief}tans stood,]

167

Awai}ting in pa}tience the straw}<-death,> # cro}zied one, caught} in your net:]

168

Went the laugh}ter of scorn} from my mouth} # like the roar}ing of wind} in a wood.]

169

And because} I went by} them so huge} # and so spee}dy with eyes} so bright,]

170

Came af}ter the hard} gaze of youth,] # or an old} man lif}ted his head:]

171

And I rode} and I rode,} and I cried} <out,> # "The Fe}nians hunt wolves} in the night,]

172

So sleep} thee by day}time." A voice} <cried,> # "The Fe}nians a long} time are dead."]

173

A white}beard stood hushed} on the path}<way,> # the flesh} of his face} as dried grass,]

174

And in folds} round his eyes} and his mouth,] # he sad} as a child} without milk:]

175

And the dreams} of the is}lands were gone,] # and I knew} how men sor}row and

pass,]

176

And their hound,} and their horse,} and their love,] # and their eyes} that glim}mer like silk.]

177

And wrap}ping my face} in my hair,] # I mur}mured, "In old) age} they ceased.";]

178

And my tears} were lar}ger than ber]<ries,> # and I mur}mured, "Where white} clouds} lie spread}

179

On Crev}roe or broad} Knockfe]<fin,> # with ma}ny of old} they feast}

180

On the floors} of the gods." } He cried,] # "No, the gods} a long) time} are dead."]

181

And lone}ly and long}ing for Nia]<mh,> # I shi}vered and turned} me about,]

182

The heart} in me long}ing to leap} # like a grass)hopper in}to her heart;}

183

I turned} and rode} to the west]<ward,> # and fol}lowed the sea's} old shout}

184

Till I saw} where Maeve} lies slee]<ping> # till star}light and mid}night part.]

185

And there} at the foot} of the moun]<tain,> # two car}ried a sack) full of sand,]

186

They bore} it with stag}gering and sweat]<ing,> # but fell} with their bur}den at length,]

187

Leaning down} from the gem)-studded sad]<dle,> # I flung} it five yards} with my hand,]

188

With a sob} for men wax}ing so weak]<ly,> # a sob} for the Fe}nians' old strength.]

189

The rest} you have heard} of, O cro]<zied> # man; how,) when divi}ded the girth,]

190

I fell} on the path,} and the horse] # went away} like a sum}mer fly,]

191

And my years] three hun}dred fell on] <me,> # and I rose,} and walked} on the earth,]

192

A creep}ing old man,) full of sleep,] # with the spittle} on his beard) never dry,]

193

How the men} of the sand]-sack showed] <me> # a church} with its bel}fry in air,]

194

Sorry place,} where for swing} of the war]<-axe> # in my dim) eyes the cro}zier gleams,]

195

What place} have Caoil]te and Co]<nan,> # and Bran,} Sceolan,) Lomair?]

196

Speak, you too} are old} with your mem]<ories,> # an old) man surroun}ded by dreams,]

St. Patrick

197

Where the flesh} of the foot}sole clin]<geth> # on the bur}ning stones] is their place,]

198

Where the de}mons whip} them with wires] # on the bur}ning stones} of wide Hell,]

199

Watch}ing the bles}sed ones] <move> # far-off,} and the smile] on God's face,]

200

Between} them a gate}way of brass,] # and the howl} of the an}gels who fell,]

Oisin.

201

Put the staff in my hands;} for I go] # to the Fenians, O cleric, to chaunt]

202

The war-songs that roused} them of old;] # they will rise,) making clouds} with their breath,]

203

Innumerable, singing, exul<tant;> # the clay} underneath} them shall pant,]

204

And demons be broken in pie<ces,> # and trampled beneath} them in death.]

205

And demons afraid} in their dark<ness;> # deep horror of eyes} and of wings,]

206

Afraid,} their ears} on the earth] <laid,> # shall listen and rise) up and weep,]

207

Hearing the shaking of shields] # and the quiver of stretched} bowstrings,]

208

Hearing Hell loud) with a mur<mur,> # as shouting and mocking we sweep.]

209

We will tear) out the flaming stones,] # and batter the gateway of brass]

210

And enter, and none} **sayeth** 'No'] # when there enters the strongly armed guest,]

211

Make clean} as a broom) cleans, and march] <on> # as oxen move o)ver young grass,]

212

Then feast,) making converse of wars,] # and of old) wounds, and turn} to our rest.]

St. Patrick

213

On the fla}ming stones,} without re]<fuge,> # the limbs} of the Fe}nians are tost;

214

None war} on the mas}ters of Hell,} # who could break} up the world} in their rage;

215

But kneel} and wear) out the flags] # and pray} for your soul} that is lost]

216

Through the de}mon love} of its youth] # and its god}less and pas}sionate age.]

Oisín

217

Ah me!} To be sha}ken with cough]<ing> # and bro}ken with old) age and pain,]

218

Without laugh}ter, a show) unto chil]<dren,> # alone} with remem}brance and fear;

219

All emp}tied of pur}ple hours] # as a beg}gar's cloak} in the rain,]

220

As a hay}-cock out} on the flood,] # or a wolf} *sucked* un}der a weir.]

221

It were sad} to gaze} on the bless]<ed> # and no) man I loved} of old there;

222

I throw) down the chain} of small] <stones!> # When life} in my bo}dy has ceased,]

223

I will go} to Caoil}te, and Co]<nan,> # and Bran,} Sceolan,} Lomair,]

224

And dwell} in the house} of the Fe]<nians,> # be) they in flames} or at feast.]

APPENDIX II: EVANGELINE, Books 1 and 2

1

This] is the for}est prime}val. The mur}muring pines} and the hem}<locks>

2

Bear]ded with moss}, and in gar}ments green}, indistinct} in the twi}<light,>

3

Stand] like Dru}ids of eld}, with voi}ces sad} and prophe}<tic,>

4

Stand] like har}pers hoar}, with beards} that rest} on their bo}<soms.>

5

Loud] from its roc}ky cav}erns, the deep}-voiced neigh}bouring o)<cean>

6

Speaks}, and in ac}cents discon}solate an}swers the wail} of the fo}<rest.>

7

This] is the for}est prime}val; but where) are the hearts} that beneath}<it>

8

Leaped] like the roe}, when he hears} in the wood}land the voice} of the
hunts}<man?>

9

Where] in the thatched}-roofed vil}lage, the home} of Aca}dian far}<merns,—>

10

Men] whose lives gli}ded on} like ri}vers that wa}ter the wood}<lands,>

11

Dar]kened by sha}dows of earth}, but refle}cting an i}mage of hea}<ven?>

12

Waste] are those plea}sant farms}, and the far}mers for e}ver depar}<ted!>

13

Scat]tered like dust} and leaves}, when the migh}ty blasts} of Octo}<ber>

14

Seize] them, and whirl] them aloft,] and spring]kle them far) o'er the o)<cean.>

15

Nought] but tradi]tion remains] of the beau]tiful vil]lage of Grand)<-Pré.>

16

Ye] who believe] in affec]tion that hopes,] and endures,] and is pa)<tient,>

17

Ye] who believe] in the beau]ty and strength] of wo]man's devo)<tion,>

18

List] to the mourn]ful tradi]tion still sung] by the pin]es] of the fo)<rest;>

19

List] to a Tale] of Love] in A]cadie, home] of the hap)<py.>

20

In] the Aca]dian land,] on the shore] of the Ba]sin of Mi)<nas,>

21

Dis]tant, seclu]ded, still,] the lit]tle vil]lage of Grand)<-Pré>

22

Lay] in the fruit]ful val]ley. Vast mea)dows stretched] to the east)<ward,>

23

Gi]ving the vil]lage its name,] and pas]ture to flocks] without num)<ber.>

24

Dikes,] that the hands] of the far]mers had raised] with la]bour inces)<sant,>

25

Shut] out the tur]bulent tides,] but at sta]ted sea]sons the flood)<gates>

26

O]pened, and wel]comed the sea] to wan]der at will] o'er the mea)<dows.>

27

West] and south] there were fields] of flax,] and or]chards and corn)<fields>

28

Sprea]ding afar] and unfenced] o'er the plain,] and away] to the north)<ward>

29

Blo|midon rose,) and the forests old,) and aloft} on the moun)<tains>

30

Sea]-fogs pitched} their tents,) and mists} from the migh}ty Atlan)<tic>

31

Looked] on the hap}py val}ley, but ne'er} from their sta}tion descen)<ded.>

32

There,] in the midst} of its farms,) reposed} the Aca}dian vil)<lage.>

33

Strongl]y built} were the homes,) with frames} of oak} and of hem)<lock,>

34

Such] as the pea}sants of Nor}mandy built} in the reign} of the Hen)<ries.>

35

Thatched] were the roofs,) with dor}mer-win}dows; and ga}bles projec)<ting>

36

O]ver the base}ment below} protec}ted and sha}ded the door)<way.>

37

There] in the tran}quil eve}nings of sum}mer, when bright}ly the sun)<set>

38

Light]ed the vil}lage street,) and gil}ded the vanes} on the chim)<neys,>

39

Ma]trons and mai}dens sat} in snow}-white caps} and in kir)<tles>

40

Scar]let and blue} and green,) with di}staffs spin}ning the gol)<den>

41

Flax] for the gos}siping looms,) whose noi}sy shut}tles within) <doors>

42

Min]gled their sound} with the whir} of the wheels} and the songs} of the mai)<dens.>

43

So]lemnly down} the street came) the pa}rish priest,) and the chil)<dren>

44

Paused] in their play} to kiss} the hand} he exten}ded to bles}s) <them.>

45

Rev}erend walked} he among} them; and up}rose ma}trons and mai}<dens,>

46

Hail}ling his slow} approach} with words} of affec}tionate wel}<come.>

47

Then] came the la}bourers home} from the field;} and serene}ly the sun) <sank>

48

Down] to his rest;} and twi}light prevailed;} Anon} from the bel)<fry>

49

Soft]ly the An}gelus soun}ded, and o}ver the roofs} of the vil)<lage>

50

Co]lums of pale} blue smoke;} like clouds} of in}cense ascen)<ding,>

51

Rose] from a hun}dred hearths;} the homes} of peace} and content)<ment.>

52

Thus] dwelt toge}ther in love} these sim}ple Aca}dian far)<meters,—>

53

Dwelt] in the love} of God} and of man;} Alike} were they free) <from>

54

Fear;} that reigns} with the ty}rant, and en}vy, the vice} of repub)<lics.>

55

Nei}ther locks} had they} to their doors;} nor bars} to their win)<dows;>

56

But] their dwel}lings were o}pen as day} and the hearts} of the ow)<ners;>

57

There] the ri}chest was poor;} and the poo}rest lived }in abun)<dance.>

58

Some]what apart} from the vil]lage, and nea]rer the Ba]sin of Mi]<nas,>

59

Be]nedict Bel]lefontaine,} the weal]thiest far]mer of Grand]<-Pré,>

60

Dwelt] on his good]ly a]cres; and with) him, direc]ting his house]<hold,>

61

Gen]tle Evan]geline lived,} his child,} and the pride] of the vil]<lage.>

62

Stal]worth and state]ly in form] was the man] of se]venty win]<ters;>

63

Hear]ty and hale] was he,} an oak] that is co]vered with snow]<-flakes;>

64

White] as the snow] were his locks,} and his cheeks] as brown] as the oak]<-leaves.>

65

Fair] was she] to behold,} that mai]den of se]venteen: sum]<mers.>

66

Black] were her eyes] as the ber]ry that grows] on the thorn] by the way]<side.>

67

Black,] yet how soft]ly they gleamed] beneath} the brown shade] of her tres]<ses!>

68

Sweet] was her breath] as the breath] of kine] that feed] in the mea]<dows.>

69

When] in the har]vest heat] she bore] to the rea]pers at noon]<tide>

70

Fla]gons of home]-*brewed ale*,} ah! fair] in sooth] was the mai]<den.>

71

Fair]er was she) when, on Sun]day morn,} while the bell] from its tur]<ret>

72

Sprin]kled with ho]ly sounds] the air,} as the priest] with his hys]<sop>

73

Sprin]kles the con)grega}tion, and scat}ters bles}sings upon) <them,>

74

Down] the long street) she passed,} with her chap}let of beads} and her mis)<sal,>

75

Wear]ing the Nor}man cap,} and her kir}tle of blue,} and the ear)<-rings,>

76

Brought] in the ol}den time} from France,} and since,} as an heir)<loom>

77

Han]ded down} from mo}ther to child,} through long} genera) <tions.>

78

But] a celes}tial bright}ness—a more} ethe}real beau)<ty—>

79

Shone] on her face} and encir}cled her form,} when, af}ter confes) <sion,>

80

Home]ward serene}ly she walked} with God's} benedic}tion upon) <her.>

81

When] she had passed,} it seemed} like the cea}sing of ex}quisite mu)<sic.>

82

Firm]ly buil}ded with raf}ters of oak,} the house} of the far)<mer>

83

Stood] on the side} of a hill} comman}ding the sea,} and a sha)<dy>

84

Sy]camore grew} by the door,} with a wood}bine wrea}thing around) <it.>

85

Rude]ly carved} was the porch,} with seats} beneath;} and a foot)<path>

86

Led] through an or}chard wide,} and dis}appeared} in the mea)<dow.>

87

Un]der the sy}camore-tree} were hives} overhung} by a pent)<house,>

88

Such] as the tra}veller sees} in re}gions remote} by the road)<side,>

89

Built] o'er a box} for the poor,} or the ble}ssed i}mage of Ma)<ry.>

90

Far]ther down,} on the slope} of the hill,} was the well} with its moss)<-grown>

91

Buc]ket, fa}stened with i}ron, and near} it a trough} for the hor)<ses.>

92

Shiel]ding the house} from storms,} on the north,} were the barns} and the farm)<yard.>

93

There] stood the broad}-wheeled wains} and the an}tique ploughs} and the har)<rows;>

94

There] were the folds} for the sheep,} and there,} in his fea}thered sera)<glio,>

95

Strut]ted the lord}ly tur}key, and crowed} the cock,} with the self)<-same>

96

Voice] that in a}ges of old} had star}tled the pe}nitent Pe)<ter.>

97

Bur]sting with hay} were the barns,} themselves} a vil]lage. In each) <one>

98

Far] o'er the ga}ble projec}ted a roof} of thatch,} and a stair)<case,>

99

Un]der the shel}tering eaves,} /ed up} to the o}dorous corn)<-loft.>

100

There] too the dove}-cot stood,} with its meek} and in}nocent in)<mates>

101

Mur]muring e}ver of love,} while above} in the va}riant bree)<zes>

102

Num]berless noi]sy wea]thercocks rat]tled and sang] of muta<tion.>

103

Thus,] at peace] with God] and the world,] the far]mer of Grand)<-Pré>

104

Lived] on his sun]ny farm,] and Evan]geline go]verned his house)<hold.>

105

Ma]ny a youth,] as he knelt] in church] and o]pened his mis)<sal,>

106

Fixed] his eyes] upon her) as the saint] of his dee]pest devo<tion;>

107

Ha]ppy was he] who might touch] her hand] or the hem] of her gar)<ment!>

108

Ma]ny a sui]tor came] to her door,] by the dark]ness befrien<ded,>

109

And,] as he knocked] and wai]ted to hear] the sound] of her foot)<steps,>

110

Knew] not which beat] the lou]der, his heart] or the kno]cker of i)<ron;>

111

Or] at the joy]ous feast] of the Pa]tron Saint] of the vil)<lage,>

112

Bol]der grew,] and pressed] her hand] in the dance] as he whis)<pered>

113

Hur]ried words] of love,] that seemed] a part] of the mu)<sic.>

114

But,] among all) who came,] *young Ga*]briel on]ly was wel)<come;>

115

Ga]briel La]juenesse,] the son] of Ba]sil the black)<smith,>

116

Who]was a migh}ty man} in the vil}lage, and hon}oured of all) <men;,>

117

For,] since the birth} of time,} throughout} a//a}ges and na)<tions,>

118

Has] the craft} of the smith} been held} in repute} by the peo)<ple.>

119

Ba]sil was Be}nedict's friend.} Their chil}dren from ear}liest child)<hood>

120

Grew] up toge}ther as bro}ther and sis}ter; and Fa}ther Feli)<cian,>

121

Priest] and pe}dagogues both} in the vil}lage, had taught} them their let)<ters>

122

Out] of the self}same book,} with the hymns} of the church} and the plain)<-song.>

123

But] when the hymn} was sung,} and the dai}ly les}son comple)<ted,>

124

Swift]ly they hur}ried away} to the forge} of Ba]sil the black)<smith.>

125

There] at the door} they stood,} with won}dering eyes} to behold) <him>

126

Take] in his lea}thern lap} the hoof} of the horse} as a play)<thing.>

127

Nai]ling the shoe} in its place;} while near} him the tire} of the cart)<-wheel>

128

Lay] like a fi}ery snake,} coiled round} in a cir}cle of cin)<ders.>

129

Off] on autu}mal eves,} when without} in the ga}thering dark)<ness>

130

Bur]sting with light) seemed the smi}thy, through e}very cran}ny and cre)<vice,>

131

Warm] by the forge} within} they watched} the la}bouring bel)<low>,>

132

And] as its pan}ting ceased,} and the sparks} expired} in the a)<shes>,>

133

Mer]rily laughed,} and said} they were nuns) going in)to the cha)<pel>.>

134

Off] on sled}ges in win}ter, as swift} as the swoop} of the ea)<gle>,>

135

Down] the hill}side boun}ding, they gli}ded away} o'er the mea)<dow>.>

136

Off] in the barns} they climbed} to the po}pulous nests} on the raf)<ters>.>

137

See]king with ea}ger eyes} that won}drous stone,} which the swal)<low>

138

Brings] from the shore} of the sea} to restore} the sight} of its fledg)<lings>;>

139

Lu]cky was he} who found} *that stone*} in the nest} of the swal)<low!>

140

Thus] passed a few} swift years,} and they} *no lon}ger were chil)<dren>.>*

141

He] was a va}liant youth,} and his face,} like the face} of the mor)<ning>,>

142

Glad]dened the earth} with its light,} and ri}pened thought} into ac)<tion>.>

143

She] was a wo}man now,} with the heart} and hopes} of a wo)<man>.>

144

"Sun]shine of Saint} Eulalie"} was she called;} for that} was the sun)<shine>

145

Which,] as the far}mers believed,} would load} their or}chards with ap)<ples>;>

146

She,] too, would bring} to her hus}band's house} delight} and abun)<dance,>

147

Fill]ing it} with love} and the rud}dy fa}ces of chil)<dren.>

II

148

Now] had the sea}son returned,} when the nights} grow col]der and lon)<ger,>

149

And] the retrea}ting sun} the sign} of the Scor}pion en)<ters.>

150

Birds] of pas}sage sailed} through the lea}den air,} from the ice)<-bound,>

151

De]solate nor}thern bays} to the shores} of tro}pical is)<lands.>

152

Har]vests were ga}thered in,} and wild} with the winds} of Septem)<ber>

153

Wre]stled the trees} of the fo}rest, as Ja}cob of old} with the an)<gel.>

154

All] the signs} foretold} a win}ter long} and inle)<ment.>

155

Bees,] with prophetic instinct of want, had hoarded their ho)<ney>

156

Till] the hives} overflowed;} and the In}dian hun}ters asser)<ted>

157

Cold] would the win}ter be,} for thick} was the fur }of the fo)<xes.>

158

Such] was the ad}vent of au}tumn. Then fol]lowed that beau}tiful sea)<son,>

159

Called] by the pi}ous Aca}dian pea}sants the Sum}mer of All)<-Saints!>

160

Filled] was the air} with a drea}my and ma}gical light;} and the land)<scape>

161

Lay] as if new}-crea}ted in all} the fresh}ness of child)<hood.>

162

Peace] seemed to reign} upon earth;} and the rest}less heart} of the o)<cean>

163

Was] for a mo}ment consoled.} All sounds} were in har}mony blen)<ded.>

164

Voi]ces of chil}dren at play;} the crow}ing of cocks} in the farm)<yards,>

165

Whir] of wings} in the drow}sy air;} and the cool}ing of pi)<geons,>

166

All] were subdued} and low} as the mur}murs of love;} and the great) <sun>

167

Looked] with the eye} of love} through the gol}den va}pours around) <him;>

168

While] arrayed} in its robes} of rus}set and scar}let and yel)<low,>

169

Bright] with the sheen} of the dew;} each glit}tering tree} of the fo)<rest>

170

Flashed] like the plane)-tree the Per}sian adorned} with man}tles and jew)<els.>

171

Now] recommenced} the reign} of rest} and affec}tion and still)<ness.>

172

Day] with its bur}den and heat} had depar}ted, and twi)light descen)<ding>

173

Brought] back the eve}ning star} to the sky;} and the herds} to the home)<stead.>

174

Paw]ing the ground] they came,} and res]ting their necks] on each o)<ther,>

175

And] with their nos]trils disten]ded inha]ling the fresh]ness of eve)<ning.>

176

Fore]most, bear]ing the bell,} Evan]geline's beau]tiful hei)<fer,>

177

Proud] of her snow]-white hide,} and the rib]bon that waved] from her col)<lar,>

178

Qui]etly paced] and slow,} as if con]scious of hu]man affec) <tion.>

179

Then] came the shep]herd back] with his blea]ting flocks] from the sea)<side,>

180

Where] was their fa]vorite pas]ture. Behind] them fol]lowed the watch)<-dog,>

181

Pa]tient, full] of impor]tance, and grand] in the pride] of his in)<stinct,>

182

Wal]king from side] to side] with a lord]ly air,} and superb)<ly>

183

Wa]ving his bu]shy tail,} and ur]ging for]ward the stragg)<lars;>

184

Re]gent of flocks] was he] when the shep]herd slept;} their protec) <tor,>

185

When] from the for]est at night] through the star]ry si]lence, the wolves) <howled.>

186

Late,] with the ri]sing moon,} returned] the wains] from the mar)<shes,>

187

La]den with bri]ny hay,} that filled] the air] with its o)<dour.>

188

Chee]rily neighed] the steeds,} with dew] on their manes] and their fet)<locks,>

189

While] aloft }on their shoul}ders the woo}den and pon}derous sad}<dles,>

190

Pain]ted with bril}liant dyes,} and adorned} with tas}sels of crim}<son,>

191

Nod]ded in bright} array,} like hol}lyhocks hea}vy with blos}<soms.>

192

Pa]tiently stood} the cows} meanwhile,} and yiel}ded their ud}<ders>

193

Un]to the milk}maid's hand;} whilst loud} and in re}gular ca}<dence>

194

In]to the sound}ing pails} the foam}ing stream}lets descen}<ded.>

195

Lo]wing of cat}tle and peals} of laugh}ter were heard} in the farm}<yard,>

196

E]choed back} by the barns.} Anon} they sank} into still}<ness;>

197

Hea]vily closed,} with a jar}ring sound,} the valves} of the barn}<-doors,>

198

Ra]ttled the woo}den bars,} and all} for a sea}son was si}<lent.>

199

In]-doors, warm} by the wide}-mouthed fire}place, i}dly the far}<mer>

200

Sat] in his el}bow-chair,} and watched} how the flarnes} and the smoke}<wreaths>

201

Strug]gled toge}ther like foes} in a bur}ning ci}ty. Behind) <him,>

202

Nod]ding and mock}ing along} the wall,} with ges}tures fantas}<tic,>

203

Darted his own } *huge sha*dow, and vanished away } into dark } <ness.>

204

Faces, clumsily carved } in oak, } on the back } of his arm } <-chair>

205

Laughed } in the flickering light, } and the pewter plates } on the dres } <ser>

206

Caught } and reflected the flame, } as shields } of armies the sun } <shine.>

207

Fragments of song } the old } *man sang*, } and carols of Christ } <mas,>

208

Such } as at home, } in the olden times, } his fathers before } <him>

209

Sang } in their Norman orchards and bright } Burgundian vine } <yards.>

210

Close } at her father's side } was the gentle Evangeline sea } <ted,>

211

Spinning flax } for the loom, } that stood } in the corner behind } <her.>

212

Silent awhile } were its treadles, at rest } was its diligent shut } <tle,>

213

While } the monotonous drone } of the wheel, } like the drone } of a bag } <pipe,>

214

Followed the old } *man's song* } and united the fragments toge } <ther.>

215

As } in church, } when the chant } of the choir } at intervals cea } <ses,>

216

Footfalls are heard } in the aisles, } or words } of the priest } at the al } <tar,>

217

So, } in each pause } of the song, } with measured motion the clock } <clicked.>

218

Thus,] as they sat,} there were foot}steps heard,} and, sud}denly lif)<ted,>

219

Soun]ded the woo}den latch,} and the door} swung back} on its hin)<ges.>

220

Be]nedict knew} by the hob}-nailed shoes} it was Ba}sil the black)<smith,>

221

And] by her bea}ting heart} Evan}geline knew} who was with) <him.>

222

"Wel]come!" the far}mer exclaimed,} as their foot}steps paused} on the thresh)<old.>

223

"Wel]come, Ba}sil, my friend!) Come, take} thy place} on the set)<tle>

224

Close] by the chim}ney-side,} which is al}ways emp}ty without) <thee;>

225

Take] from the shelf} overhead} thy pipe} and the box} of tobac)<co;>

226

Ne]ver so much} thyself} art thou} as when through} the cur)<ling>

227

Smoke] of the pipe} or the forge} thy friend}ly and jo}vial face) <gleams>

228

Round] and red} as the har}vest-moon} through the midst} of the mar)<shes.">

229

Then,] with a smile} of content,} *thus an*}swered Ba}sil the black)<smith,>

230

Ta]king with ea}sy air} the accus}tomed seat} by the fire)<side:—>

231

"Be]nedict Bel]lefontaine,} thou hast e}ver thy jest} and thy bal)<lad!>

232

Ever] in the cheer}fullest mood} art thou,} when o}thers are filled) <with>

233

Gloo]my forebo}dings of ill,} and see on]ly ru}in before) <them.>

234

Ha]ppy art thou,} as if ev}ery day} thou hadst picked) up a horse)<-shoe.">

235

Pau]sing a mo}ment, to take} the pipe} that Evan}geline brought) <him,>

236

And] with a coal} from the em}bers had ligh}ted, he slow]ly contin)ued:—>

237

"Four] days now} are passed} since the En}glish ships} at their an)<chors>

238

Ride] in the Gas}pereau's mouth,} with their can}non poin}ted against) <us.>

239

What] their design} may be} is unknown;} but all} are comman)<ded>

240

On] the mor}row to meet} in the church,} where his Ma}jesty's man)<date>

241

Will] be proclamed} as law} in the land.} Alas!} in the mean)<time>

242

Ma]ny surmi}ses of e}vil alarm} the hearts} of the peo)<ple.">

243

Then] made an}swer the far}mer:—"Perhaps} some frien}dlier pur)<pose>

244

Brings] these ships} to our shores.} Perhaps} the har}vest in Eng)<land>

245

By] untime]ly rains} or untime)lier heat} have been bligh)<ted,>

246

And] from our bur}sting barns} they would feed} their cat}tle and chil)<dren.">

247

"Not] so think}eth the folk} in the vil}lage," said, warm}ly, the black}<smith,>

248

Sha]king his head,} as in doubt;} then, hea}ving a sigh,} he contin}<ued:—>

249

"Lou]isbourg} is not} forgot}ten, nor Beau} Séjour,) nor Port Ro}<yal.>

250

Ma]ny alrea}dy have fled} to the fo}rest, and lurk} on its out}<skirts,>

251

Wai]ting with an}xious hearts} the du}bious fate} of to-mor}<row.>

252

Arms] have been ta}ken from us,) and war}like wea}pons of all} <kinds;>

253

No]thing is left} but the black}smith's sledge} and the scythe} of the mo}<wer.">

254

Then] with a plea}sant smile} made an}swer the jo}vial far}<mer:—>

255

"Sa]fer are we} unarmed,} in the midst} of our flocks} and our corn}<fields,>

256

Sa]fer within} these peace}ful dikes,} besieged} by the o}<cean,>

257

Than] our fa}thers in forts,} besieged} by the e}nemy's can}<non.>

258

Fear] no e}vil, my friend,} and to-night} may no sha}dow of sor}<row>

259

Fall] on this house} and hearth;} for this} is the night} of the con}<tract.>

260

Built] are the house} and the barn.} The mer}ry lads,} of the vil}<lage>

261

Strong]ly have built} them and well;} and, brea}king the globe} round about} <them,>

262

Filled] the barn} with hay,} and the house} with food} for a twelve)<month.>

263

Re]ne Leblanc} will be here} anon,} with his pa}pers and ink)<horn.>

264

Shall] we not then} be glad,} and rejoice} in the joy} of our chil)<dren?">

265

As] apart} by the win}dow she stood,} with her hand} in her lo)<ver's,>

262

Blu]shing Evan}geline heard} the words} that her fa}ther had spo)<ken,>

263

And,] as they died} on his lips,} the wor}thy no}tary en)<tered.>

APPENDIX III: SECTIONS II, III, IV, AND VI OF The Altar of Righteousness

II

1

In the days} when time} was not}, in the time} when days} were none},]

2

Ere sor}row had life} to lot}, ere earth} gave thanks} for
the sun},]

3

Ere man} in his dark}ness wa}king adored} what the soul} in him could},]

4

And the ma}nifold God} of his ma}king was ma}nifest e}vil and good},]

5

One law} from the dim} begin}ning abode} and abides} in the end},]

6

In sight} of him sor}rowing and sin}ning with none} but his faith} for friend},]

7

Dark} were the sha}dows around} him, and dar}ker the glo}ries above},]

8

Ere light} from beyond} them found} him, and bade} him for love's} sake love},]

9

About} him was dark}ness, and un}der and o}ver him dark}ness: the night}]

10

That conceived} him and bore} him had thun}der for
ut}terance and light}ning for light},]

11

The dust} of death} was the dust} of the ways} that the
tribes} of him trod},]

12

And he knew} not if just} or unjust} were the might} of the my}stery of God},]

13

Strange hor}ror and hope,} strange faith} and unfaith,} were his boon} and his bane:]

14

And the God} of his trust} was the wraith} of the soul} or the ghost} of it slain.]

15

A curse} was on death} as on birth,} and a Pre}sence that shone} as a sword]

16

*Shed men}ace from **heaven**} upon earth} that beheld} him, and hailed} him her Lord.]*

17

Sublime} and trium}phant as fire} or as light}ning, he
kin}dled the skies,]

18

And wi}thered with dread} the desire} that would look} on the light} of his eyes.]

19

Earth shud}dered with wor}ship, and knew} not if hell} were not hot} in her breath:]

20

If birth} were not sin,} and the dew} of the mor}ning the sweat} of her death.]

21

The watch}words of e}vil and good} were unspo}ken of men} and unheard.:]

22

They were sha}dows that willed} as he would,} that were made} and unmade} by his
word.]

23

His word} was dark}ness and light,} and a wis}dom that makes} *men mad*]

24

Sent blind}ness upon} them for sight,} that they saw} but and heard} as he bade.]

25

Cast forth} and corrupt} from the birth} by the crime} of crea}tion, they stood]

26

Convic}ted of e}vil on earth} by the grace} of a God} *found good*.]

27

The grace} that enkin}dled and quick}ened the dark}ness of hell} with flame]

28

Bade man,} though the soul} in him sick}ened, obey,} and give praise) to his name.]

29

The still} small voice} of the spi}rit whose life} is as plague's} hot breath]

30

Bade man} shed blood,} and inhe}rit the life} of the king}dom of death.]

31

"*Bring now*} for blood-off)**ering** thy son} to mine a}tar,
and bind} him and slay,]

32

That the sin} of my bid}ding be done":} and the soul} in the slave} *said*, " Yea."]

33

Yea,not} *nay, was*} the word:} and the sac}rifice of}fered witha]

34

Was nei}ther of beast} nor of bird,} but the soul} of a
man,} *God's thrall*.]

35

And the word} of his ser}vant spo}ken was fire,} and the
light} of a sword,]

36

When the bon}dage of ls}rael was bro}ken, and Si}nai shrank} from the Lord.]

37

With splen}dour of slaugh}ter and thun}der of song} as the sound} of the sea]

38

Were the foes} of him stri}cken in sun}der and si}lenced as storms} that flee.]

39

Ter}ror and trust} and the pride} of the cho}sen, approved} of his choice,]

40

Saw God} in the whirl}wind ride,} and rejoiced} as the winds} rejoice.]

41

Subdued} and exal}ted and kin}dled and quenched} by the sense} of his might.]

42

Faith flamed} and exul}ted and dwin}dled, and saw} not, and clung} to the sight.]

43

The wastes} of the wi}derness brigh}tened and trem}bled with rap}ture and dread]

44

When the word} of him thun}dered and ligh}tened and spake} through the quick} and the dead.]

45

The chant} of the pro}phetess, lou}der and loft}tier than tem}pest and wave.]

46

Rang tri}umph more ruth}less and prou}der than death.,} and profound} as the grave.]

47

And sweet} as the moon's} *word* spo}ken in smiles} that the blown} *clouds* mar]

48

The psal}mist's wit}ness in to}ken arose} as the speech} of a star.]

49

Starlight supreme.,} and the ten}der desire} of the moon.,} were as one]

50

To rebu}ke with compas}sion the splen}dour and strength} of the god}like sun.]

51

God sof}tened and changed.:} and the word} of his cho}sen, a fire} at the first.]

52

Bade man.,} as a beast} or a bird.,} *now* slake} at the springs} his thirst.]

53

The souls} that were sealed) unto death} as the bones} of the dead} *lie* sealed]

54

Rose thrilled} and redeemed} by the breath} of the dawn} on the flame}-*lit* field.]

55

The glo}ries of dark}ness, clo}ven with mu}sic of thun}der, shrank]

56

As the web} of the word} was unwo}ven that spake}, and the soul's} *tide* sank.]

57

And the star}shine of mid}night that co}vered **Ara**}**bia** with light} as a robe]

58

Waxed fi}ry with **ut**}**terance** that ho}vered and flamed}
through the whirl}wind on Job.]

59

And pro}phet to pro}phet and vi}sion to vi}sion made
an}swer sublime.]

60

Till the val}ley of doom} and deci}sion was merged} in the
tides} of time.]

III

1

Then, soft} as the dews} of night.]

2

As the star} of the sun}*dawn* bright.]

3

As the heart} of the sea's} *hymn* deep.]

4

And sweet} as the balm} of sleep.]

5

Arose} on the world} a light]

6

Too pure} for the skies} to keep.]

7

With mu}sic swee}ter and stran}ger than heaven} had

heard]

8

When the dark} east thrilled} with light} from a sa}viour's
word]

9

And a God} grew man} to endure} as a man} and abide]

10

The doom}of the will} of the Lord} of the loud} world's tide,]

11

Whom thun}ders ut}ter, and tem}pest and dark}ness hide,]

12

With lar}ger light} than flamed} from the peak} whereon]

13

Prome}theus, bound} as the sun} to the world's} wheel, shone,]

14

A pre}sence passed} and abode} but on earth} a span,]

15

And love's} own light} as a ri}ver before} him ran,]

16

And the name} of God} for awhile} upon earth} was man.]

17

O star} that wast not} and wast} for the world} a sun,]

18

O light} that was quenched} of priests} and its work} undone]

19

O Word} that wast not} as man's} or as God's,} if God]

20

Be Lord} but of hosts} whose tread} was as death's} that trod]

21

On souls} that felt} but his wrath} as an un}seen rod,]

22

What word,} what praise,} what pas}sion of hope}less prayer,]

23

May now} rise up} to thee, loud} as in years} that were,]

24

From years} that gaze} on the works} of thy ser}vants wrought]

25

While strength} was in} them to sa}tiate the lust} of thought]

26

That craved} in thy name} for blood} as the quest} it sought?]

27

From the dark} high pla}ces of Rome}

28

Far o}ver the west}ward foam]

29

God's heaven} and the sun} saw swell]

30

The fires} of the high} *priest's* hell,]

31

And shrank} as they curled} and clomb]

32

And re}velled and ra}vaged and fell.]

IV

1

Yet was not} the work} of thy word} all wi}thered with
wa}sting flame]

2

By the sons} of the priests} that had slain} thee, whose
e}vil was wrought} in thy name.]

3

From the blood)-sodden soil} that was bla}sted with fires} of the Church} and her creed]

4

Sprang rare}ly but sure}ly, by grace} of thy spi}rit, a flower} for a weed.]

5

Thy spi}rit, unfelt} of thy priests} who blasphemed} thee, enthralled} and enticed]

6

To death}ward a child} that was even} as the child} we behold} in Christ.]

7

The Moors.} they told} her, beyond} *bright Spain*} and the strait} *brief sea*.}

8

Dwelt blind} in the light} that for them} was as dark}ness, and knew} not thee.]

9

But the blood} of the mar}tyrs whose mis}sion was wit}ness for God.} they said.]

10

Might raise} to redem}ption the souls} that were here.} in the sun's} *sight*, dead.]

11

And the child} *rose up*} in the night.} when the stars} were as friends} that smiled.]

12

And sought} her bro}ther, and wa}kened the youn}ger and ten}derer child.]

13

From the heaven} of a child's} *glad sleep*} to the heaven} of the sight} of her eyes]

14

He woke.} and brigh}tened, and hear}kened, and kin}dled as stars} that rise.]

15

And forth} they fared} *toge*}ther to die} for the stran}ger's sake.]

16

For the souls} of the slayers} that should slay} them, and turn} from their sins.} and

wake.]

17

And the light} of the love} that lit} them awhile} on a brief} *blind quest*]

18

Shines yet} on the tear}-*lit smile*} that salutes} them, bea}ted and blest.]

19

And the girl}, *full-grown*} to the sta}ture of god}head in wo}manhood, spake]

20

The word} that swee}tens and ligh}tens her creed} for her great} *love's sake*.]

21

From the god}/*like heart*} of There}sa the prayer} above} *all prayers heard*.]

22

The cry} as of God} *made wo*}man, a sweet} *blind won*}derful word.]

23

Sprang sud}den as flame.} and kin}dled the dark}ness of faith} with love.]

24

And the hol}low of hell} from beneath} *shone*, quick}ened of heaven} from above.]

25

Yea, hell} at her word} *grew heaven*.} as she prayed} that if God} *thought well*]

26

She there} might stand} in the gate}way, that none} might pass} into hell.]

27

Not Her}mes, guar}dian and guide.} *God, he*}rald, and com}forter, shed]

28

Such lus}tre of hope} from the life} of his light} on the night} of the dead.]

29

Not Pal}las, wi}ser and migh}tier in mer}cy than Rome's} *God shone*.]

30

Wore ever} such rai}ment of love} as the soul} of a saint} *put on*.]

31

So blooms} as a flower} of the dark}ness a star} of the mid}night born.]

32

Of the mid}*night's womb*} and the black}ness of dark}ness, and flames} like morn.]

33

Nor yet} may the dawn} extin}guish or hide} it, when chur}ches and creeds]

34

Are wi}thered and blas}ted with sun}light as pois}**onous** and blos}somless weeds.]

35

So springs} and strives} through the soil} that the le}gions of dark}ness have trod.]

36

From the root} that is man.,} from the soul} in the bo}dy, the flower} that is God.]

VI

1

Since man.,} with a child's} pride proud.,} and abashed}
as a child} and afraid]

2

Made God} in his like}ness, and bowed} him to wor}ship the Ma}ker he made.]

3

No faith} more dire} hath enticed} man's trust} than the saint's} whose creed]

4

Made Cai}aphas one} with Christ.,} that worms} on the cross} might feed.]

5

Priests gazed} upon God} in the eyes} of a babe} new-born.,} and therein]

6

Beheld} not heaven.,} and the wise} glad se}cret of love.,} but sin.]

7

Accursed} of heaven.,} and baptized} with the bap}tism of ha}tred and hell.]

8

They spat} on the name} they despised} and adored} as a sign} and a spell.]

9

" Lord Christ, } thou art God } and a liar: } they were chil}dren of wrath, } not of grace, }

10

Unbaptized, } unredeemed } from the fire } they were born } for, who smiled } in thy face."]

11

Of such } is the king}dom—he said } it—of heaven: } and the heaven}ly word]

12

Shall live } when reli}gion is dead, } and when false}hood is dumb } shall be heard.]

13

And the mes}sage of James } and of John } was as Christ's } and as love's } own call:]

14

But wrath } passed sen}tence thereon } when An}nas replied } in Paul.]

15

The dark } old God } who had slain } him grew one } with the Christ } he slew.]

16

And poi}son was rank } in the grain } that with growth } of his gos}pel grew.]

17

And the black}ness of dark}ness brigh}tened: and red } in the heart } of the flame]

18

Shone down, } as a bles}sing that ligh}tened, the curse } of a new } God's name.]

19

Through cen}turies of bur}ning and trem}bling belief } as a sig}nal it shone.]

20

Till man, } soul-sick } of dissem}bling, bade fear } and her Lauds } begone.]

21

God Cer}berus yelps } from his throats } triune: } but his day, } which was night, }

22

Is quenched, } with its stars } and the notes } of its night)-birds, in si}lence and light.]

23

The flames} of its fires} and the psalms} of their psal}mists are dar}kened and dumb.:]

24

Strong win}ter has wi}thered the palms} of his an}gels, and stri}cken them numb.:]

25

God, fa}ther of lies.:] *God*, son} of perdi}tion, *God*, spi}rit of ill.:]

26

Thy will} that for a}ges was done} is undone} as a dead} *God's* will!.:]

27

Not Ma}homet's sword} could slay} thee, nor Bor}gia's or Cal}vin's praise.:]

28

But the scales} of the spi}rit that weigh} thee are weigh}ted with truth.:] and it slays.:]

29

The song} of the day} of thy fu}ry, when na}ture and death} shall quail.:]

30

Rings now} as the thun}ders of Jew}ry, the ghost} of a dead} *world's* tale.:]

31

That day} and its doom} foreseen} and foresha}dowed on earth.:] when thou,]

32

Lord God.:] wast lord} of the keen} *dark* sea}son, are sport} for us now.:]

33

Thy claws} were clipped} and thy fangs} *plucked out*} by the hands} that slew]

34

Men, lo}vers of man.:] whose pangs} *bore wit*}ness if truth} were true.:]

35

Man cru}cified rose} *again*} from the se}pulchre buil}ded to be]

36

No grave} for the souls} of the men} who denied} thee, but, *Lord*.:] for thee.:]

37

When *Bru*}no's spi}rit aspired} from the flames} that thy ser}vants fed.:]

38

The spi}rit of faith} was fired} to consume} thee and leave} thee dead.]

39

When the light} of the sun}like eyes} whence laugh}ter ligh}tened and flamed]

40

Bade France} and the world} be wise.} *faith* saw} thee na}ked and shamed.]

41

When wis}dom dee}per and swee}ter than Ra}belais veiled} and revealed]

42

Found ut}terance divi}ner and mee}ter for truth} whence an}guish is healed.]

43

Whence fear}and hate} and belief} in thee, fed} by thy grace} from above.]

44

Fall stri}cken, and ut}most grief} *takes* light} from the lus}tre of love.]

45

When Shakes}peare shone} into birth.} and the world} he beheld} *grew* bright.]

46

Thy king}dom was en}ded on earth.} and the dark}ness it shed }was light.}

47

In him} all truth} and the glo}ry thereof} and the power} and the pride.]

48

The song} of the soul} and her sto}ry, bore wit}ness that fear} had lied.]

49

The love} of the bo}dy, the lust} of the spi}rit to see} and to hear.]

50

All wo}manhood, fai}rer than love} could conceive} or desire} or adore.]

51

All man}hood, ra}diant above} *all* heights} that it held} of yore.]

52

Lived) by the life} of his breath.} with the speech} of his soul's} *will* spake.]

53

And the light} *lit* dark}ness to death} whence ne}ver the dead} shall wake.]

54

For the light} that lived} in the sound} of the song} of his speech} was one]

55

With the light} of the wis}dom that found} *earth's tune*} in the song} of the sun.:]

56

His word} with the word} of the lord} *most high*} of us all} on earth.]

57

Whose soul} was a lyre} and a sword.} whose death} was a death}less birth.]

58

Him too} we praise} as we praise} our own} who as he} *stand strong*.:]

59

Him, AEs}chylus, an}cient of days.} whose word} is the per}fect song.]

60

When Cau}causus showed} to the sun} and the sea} what a God} could endure.]

61

When wis}dom and light} were one.} and the hands} of the ma}tricide pure.]

62

A song} too sub}tle for psal}mist or pro}phet of Jew}ry to know.]

63

Elate} and profound} as the cal}mest or stor}miest of wa}ters that flow.]

64

A word} whose e}choes were won}der and mu}sic of fears} overcome.]

65

Bade Si}nai bow.} and the thun}der of god}head on Ho}reb be dumb.]

66

The child}less chil}dren of night.} *strong daugh*}ters of doom} and dread.]

67

The thoughts} and the fears} that smite} the soul}, and its life} *lies dead*.]

68

Stood still} and were quelled} by the sound} of his word} and the light} of his thought.]

69

And the God} that in man} *lay* bound} was unbound} from the bonds} he had wrought.]

70

Dark fear} of a lord} *more* dark} than the dreams} of his wor}shippers knew]

71

Fell dead}, and the corpse} *lay* stark} in the sun}light of truth} *shown true*.]

APPENDIX V: POEMS IN SPRUNG RHYTHM

This appendix contains scansions of all those poems which Kiparsky claims are in normal Sprung Rhythm, with a few exceptions: "Binsey Poplars" and "The Leaden Echo and the Golden Echo" are not very informative, because the number of feet per line varies unpredictably. "Harry Ploughman" has a large number of variant texts, and was dismissed by Hopkins as a failed experiment. "Ribblesdale", which Kiparsky lists as a poem in Sprung Rhythm, seems to me to be a more conventional iambic pentameter, and Hopkins himself called it a poem in "common rhythm".

THE WINDHOVER

I caught} this mor}ning mor}ning's mi}nion, king-}
 dom of day}light's dau}<phin>, **dapple**-dawn}-drawn Fal}con, in his ri}ding
 Of the rol}<ling> **level** un}derneath} <him> **steady air**,} and stri}ding
 High} <there>, **how he** rung} upon the rein} of a wim}pling wing}
 In his ec}stasy! then off,} off} forth} on swing,}
 As a skate's} <heel> **sweeps** smooth} on a bow}<-bend,> the hurl} and gli}ding
 Rebuffed} the big} wind.} My heart} in hi}ding
 Stirred} for a bird,} -- the achieve} of, the mas}tery of the thing!}
Brute beau}ty and va}lour and act,} **oh, air**, pride,} *plume*, here}
 <**Buckle**>, AND} the fire} that breaks} from thee then,} a bil}lion
 Times} *told* love}lier, *more* dan}gerous, O} my chevalier!}
No won}der of it: sheer} plod} *makes* plough} *down* sil}lion
 Shine,} and blue}-*bleak* em}bers, ah} my dear}
Fall, gall} themselves,} and gash} gold}-vermil}lion.

HURRAHING IN HARVEST

Summer ends} now, bar}barous in beau}ty, the stooks} rise}
 Around;} up above,} what wind}<-walks!> what love}ly beha}vior
 Of silk}-sack clouds!} Has wil}der, wil}ful-wa}vier
 Meal}-drift moul}ded e}ver and mel}ted across skies?}
 I walk,} I lift} up, I} lift up} heart, eyes,}
 Down all} that glo}ry in the hea}vens to glean} our Sa}viour;
 And,} eyes, heart,} what looks,} what lips} yet gave} you a
 Rap}<turous> love's gree}ting of rea}ler, of roun}der replies?}
 And the az}<urous> hung hills} are his world}-wield}ing shoul}der
 Maje}stic - as a stal}lion stal}wart, very vio}let-sweet! }-
 These things,} these things} were here} and but} the behol}der
 Wan}ting; which} two when} they once} meet,}
 The heart} rears} wings} bold} and bol}der
 And hurls} <for him>, O half} hurls earth} for him off} under his feet.}

PIED BEAUTY

Glo}ry be} to God} for dap}pled things --}
 For skies} of cou}ple-col}our as a brin}ded cow;}
 For rose}-moles all} in stip}ple upon trout }that swim;}
 Fresh-fire}coal chest}nut falls;} fin}ches' wings;}
 Land}scape plot}ted and pieced} -- fold, fal}low and plough;}
 And all} trades,} their gear} and tac}kle and trim.}

All things} coun}ter, ori}ginal, spare,} strange;}
 Whate}ver is fi}ckle, fre}ckled (who knows} how}?)
 He fa}thers forth} whose beau}ty is past} change;}
 Praise} him.}

THE CAGED SKYLARK

As a dare}-*gale* sky}{*lark* scan}ted in a dull} cage,}
Man's moun}ting spi}rit in his bone}-*house*, mean} *house*, dwells -}
That bird} beyond} the remem}bering his free} fells,}
 This} in drud}gery, *day-la*}bouring-out} *life's* age.}

Though aloft} on turf} or perch} or poor} *low* stage}
Both sing} *sometimes*} the swee}test, swee}test spells,}
 Yet both} droop} dead}ly some}<times> in their cells}
 Or wring} their bar}riers in bursts} of fear} or rage.}

Not} that the sweet}-*fowl*, song}-*fowl*, needs} *no* rest -}
 Why, **hear him**,} **hear him** bab}ble and drop} down} to his nest,}
 But his own} nest,} wild} nest,} *no* pri}son.

Man's spi}rit will be} *flesh*-bound} when found} at best,}
 But uncum}bered: mea}dow-down} is not} distressed}
 For a rain}bow foo}ting it nor he} for his bones} ri}sen.

THE LOSS OF THE EURYDICE

The Eurydice- it concer}ned thee, O} Lord:}
Three hun}dred souls,} *O* *alas!*} on board,}
 Some asleep} unawa}kened, all} un-
 Warned,} ele}ven fa}thoms fal}len

Where} she foun}dered! One} stroke}
 Felled} and furled} them, the hearts} of oak!}
 And flock} *bells* off} the aer}ial
 Downs' } fore} *falls* beat} to the bu}rial.

For did} she pride} her, freigh}ted ful}ly, on
 Boun}den bales} or a hoard} of bul}lion? -
 Pre}cious pas}sing mea}sure,
 Lads} and men} her lade} and trea}sure.

She had come} from a cruise,} trai}ning sea}men -
 Men,} bold} *boys* soon} to be} men:
 Must} it, worst} wea}ther,
 Blast} bole} and bloom} toge}ther?

No} Atlan}tic squall} *over*wrought} her
 Or rear}ing bil}low of the Bis}cay wa}ter:
 Home} was hard} at hand}
 And} the blow} bore} from land.}

And you} were a liar,} *O* blue} *March* day,}
Bright sun} *lanced* fire} in the hea}venly bay;}
 But what} *black* Bo}reas wrecked} her? he
 Came} equipped,} dead}ly-elec}tric,

A beet}ling bald} *bright* cloud} thorough En}gland
 Rid}ing: there} did storms} not min}gle? and
 Hail}ropes hust}le and grind} their
Heaven}grave! wolf}snow, worlds} of it, wind} <there?>

Now Ca}risbrook keep} *goes* un}der in gloom;}
 Now} it o}vervaults Ap}pledurcombe;}
 Now} near} by Vent}nor Town}
 It hurls,} hurls} *off* Bon}iface Down.}

Too proud,} *too* proud,} what a press} she bore}
 Ro}yal, and all} her ro}yals wore.}
 Sharp} with her, shor}ten sail!}
Too late;} lost;} gone} with the gale.}

This} was that} fell} *capsize*.}
 As half} she had righ}ted and hope} to rise}
 Death} teem}ing in by her port}<holes>
 Raced} *down* decks,} *round* mess}es of mor}tals.

Then a lurch} for}ward, fri}gate and men;}
 'All hands} for themselves'} the cry} *ran* then;}
 But she} who had housed} them thi}ther
 Was around} them, bound} them, or wound} them with} her.

Mar}cus Hare,} high} her cap}tain,
 Kept} to her - care}-drowned} and wrapped} in
 Cheer's} death,} would fol}low
 His charge} through the champ}-*white* wa}ter-in-a-wal}low,

All} under Chan}nel to bu}ry in a beach} her

Cheeks:} Right,} rude} of fea}ture,
 He thought} he heard} her say}
 'Her comman}der! and thou} <too>, and thou} *this way*.'

It is e}ven seen,} *time's* some}thing ser}ver,
 In man}*kind's* med}ley a du}ty-swer}ver,
 At down}*right* 'No} or Yes?'}
Doffs all,} *drives* full} for right}eousness.}

Syd}ney Fle}tcher, Bris}tol-bred,}
 (Low } *lie his* mates} now on wa}tery bed})
 Takes} to the seas} and snows}
 As sheer} down} the ship} goes.}

Now her af}terdraught gul}lies him too} down;}
 Now he wrings} for breath} with the death}*gush* brown;}
 Till a life}<belt> and God's} will}
 Lend} him a lift} from the sea}-swill.}

Now he shoots} *short* up} to the round} air;}
 Now he gasps,} now he ga}zes e}verywhere;}
 But his eye} *no* cliff,} *no* coast} or
 Mark} makes} in the ri}velling snow}<storm.>

Him,} after hour} of win}try waves}
 A schoo}ner sights,} with ano}ther, and saves}
 And he boards} her in Oh!} *such* joy}
 He has lost} *count* what} *came* next,} *poor* boy.} -

They say} who saw} *one* sea}-*corpse* cold}
 He was all} of love}ly man}ly mould,}
 Ev}ery inch} a tar,}

Of the best} we boast} our sai}lors are.}

Look, foot} to fore}<lock,> how all} *things* suit!} he
Is strung} by du}ty, is strained} to beau}ty,
And brown}-as-dawn}ing skinned}
With brine} and shine} and whir}ling wind.}

O his nim}ble fin}ger, his gnarled} grip!}
Leagues,} leagues} of sea}manship}
Slum}ber in these} forsa}ken
Bones,} this si}new, and will} not wa}ken.

He was} but one} like thou}sands more.}
Day} and night} I} deplore}
My peo}ple and born} *own* na}<tion,>
Fast} foun}dering own} genera}tion.

I might} *let* by}gones be} - our curse}
Of ru}inous shrine} no hand} or worse,}
Rob}bery's hand} is bu}sy to
Dress,} hoar}-***hollowed*** shrines} unvi}sited;

On}ly the brea}thing tem}ple and fleet}
Life,} this wild}*worth* blown} so sweet,}
These dare}*deaths*, ay} *this* crew,} in
Unchrist,} *all* rolled} to ru}in -

Deep}ly sure}ly I need} to deplore} it,
Won}dering why} my mas}ter bore} it,
The ri}ving off} that race}
So at home,} *time* was,} to his truth} and grace}

That a star} *light*-wen} der of ours} would say}
 The mar}vellous milk} was Wal}singham Way}
 And one} - but lei} *be*, let} *be*:
 More,} more} than was} will yet} <be. ->

O well} *wept*, mo}ther have lost} son;}
Wept, wife;} *wept*, sweet}<heart> would be} one;}
 Though grief} yield} them no good}
 Yet shed} what tears} *sad* true}/*love* should.}

But} to Christ} lord} of thun}der
 Crouch;} /*lay* knee} by earth} /*low* un}der:
 'Ho}liest, love}liest, bra}vest,
 Save} my he}<ro>, O He}ro sa}vest.

And the prayer} thou} hearst} me mak}ing
 Have,} at the aw}ful o}verta}king,
 Heard,} have heard} and gran}ted
 Grace} that day} grace} was wan}ted.'

Not} that hell} knows} redeem}ing,
 But} for souls} sunk} in seem}ing
 Fresh,} till doom}*fire* burn} all,
 Prayer} shall fetch} pi}ty eter}nal.

THE MAY MAGNIFICAT

May} is Ma}ry's month,} and I}
 Muse} at that} and won}der why:}
 Her feasts} fol}low rea}son,
 Da}ted due} to sea}son.

Can}dlemas,} La}dy Day;}
 But} to the La}dy Month,} May,}
 Why fas}ten that} upon} her,
 With a feast}ng in} her ho}nor?

Is} it on}ly its be}ing brigh}ter
 Than} the most} are must} delight} her?
 Is} it op}portu}nest
 And flowers} finds} soon}est?

Ask} of her,} the migh}ty mo}ther:
 Her reply} puts} *this* o}ther
 Ques}tion: What} is Spring?}
 Growth} in eve}ry thing -}

Flesh} and fleece,} fur} and fea}ther,
 Grass} and green}*world* all} toge}ther;
 Star}-eyed straw}**berry**-brea}sted
 Thro}stle above} her nes}ted

Clu}ster of bu}gle blue} *eggs* thin}
 Forms} and warms} the life} within;}
 And bird} and blos}som swell}
 In sod} or sheath} or shell.}

All} *things* ri}sing, all} *things* si}zing
 Ma}ry sees,} sym}pathi}sing
 With} that world} of good,}
 Na}ture's mo}therhood.}

Their mag}nify}ing to each} its kind}
 With} delight} calls} to mind}
 How} she did} in her stored}
 Mag}nify} the Lord.}

Well} but there} was more} than this:}
 Spring's} u}niver}sal bliss}
 Much,} had much} to say}
 To off}ering Ma}ry May.}

When drop}-of-blood}-and-foam}-dap}ple
 Bloom} lights} the or}chard-ap}ple
 And thi}cket and thorp} are mer}ry
 With sil}ver-sur}fed cher}ry

And az}uring o}ver grey}*bell* makes}
Wood banks} and brakes} *wash* wet} like lakes}
 And ma}gic cu}ckoo-call}
 Caps, clears,} and clin}ches all -}

This ec}stasy all} by mo}thering earth}
Tells Ma}ry her mirth} till Christ's} birth}
 To remem}ber and ex}ulta}tion
 In God} who was} her salva}tion.

DUNS SCOTUS' OXFORD

To}wery ci}ty and bran}chy between} to}wers;
Cuckoo-ec}hoing, *bell-swar*}med, *lark-char*}med, *rook-racked*}, *river-roun*}ded;
 The **dapple**}-eared li}ly below} thee; that coun}try and town} did
 Once} encoun}ter in, *here* coped} and poi}sed po}wers;

Thou hast} a base} and bri}ckish skirt} <there>, sours}
 That neigh}bour-na}ture thy grey} beau}ty is groun}ded
 Best} in; grace}less growth,} thou} hast confoun}ded
Rural} *rural*/keep}ing - folk,} flocks,} and flowers.}

Yet ah!} *This* air} I ga}ther and I} release}
 He lived} on; These weeds} and these wa}ters, these walls} are what}
 He haun}ted who of all} <men> *most* sways} my spi}rits to peace;}

Of real}ty the ra}rest-vein}ed unra}veller; a not}
 Ri}valled in}sight, *be* ri}val I}taly or Greece;}
 Who fired} France} for Ma}ry without} spot.}

HENRY PURCELL

Have fair} fal}len, O fair}, fair} have fal}len, so dear}
 To me, so arch}-espe}cial a spi}rit as heaves} in Hen}ry Pur}cell,
 An age} is now} *since* passed,} *since* par}ted; with} the rever}sal
 Of the out}ward sen}tence *low* lays} him, lis}ted to a he}resy, here.}

Not mood} in him} nor mea}ning, *proud* fire} or sa}cred fear,}
 Or love}, or pi}ty, or all} that sweet} notes} not his might nur}sle:
 It is} the for}ged fea}ture finds} me, it is} the rehear}sal
 Of own,} of abrupt} self} <there> so thrusts} on, so throngs} the ear.}

Let him oh!} with his air} of an}gels then lift} me, lay} me! only I'll}
 Have an eye} to the sakes} <of him>, *quaint* moon}<marks>, to his pel}ted plu}mage
 un}der
 Wings:} so some} *great* storm}<fowl>, whene}ver he has walked} his while}

The thun}der-pur}ple sea}<beach>, plumed} pur}ple-of-thun}der,
 If a wu}thering of his pal}my snow}-<**pinions**> sca}tter a colos}sal smile}
 Off} him, but mea}ning mo}<tion> *fans* fresh} our wits} with won}der.

THE BUGLER'S FIRST COMMUNION

A bu}gler boy} from bar}rack (it is o}ver the hill}
 <There>) - boy bu}gler, born,) he tells} me, of I}rish
 Mo}ther to an En}glish sire} (he
 Shares} their best} *gifts* sure}ly, fall} how things will)},

This} **very**} **very** day} *came* down} to us af}ter a boon} he on
 My late} be}ing there} begged} of me, overflow}ing
 Boon} in my} bestow}ing,
 Came,) as I say,) this day} to it - to a First} Commu}nion.

Here} he knelt} then} in re}gimental red.}
Forth Christ} from cup}board fetched}, how fain} I of feet}
 To his young}ster take} his treat!}
Low-latched} in leaf}-*light* hou}sel his too} *huge* god}<head>.

There!} and your swee}test sen}dings, ah} divine,}
 By it, hea}vens, befall} him! as a dear} *Christ's* dar}ling, daunt}less;
 Tongue} <true>, vaunt-} and taunt}less;
 Brea}thing bloom} of a chas}tity in man}sex fine.}

Frow}ning and} forefend}ing an}gel-war}der
 Squan}der the hell}-rooks} sal}ly to molest} him;
 March,) *kind* com}rade, abreast} him;
 Dress} his days} to a dex}terous and star}light or}der.

How *it* does} my heart} <good>, vi}siting at that} *bleak* hill,}
 When lim}ber li}quid youth,} that to all} I teach}
Yields ten}der as a pushed} peach,}
Hies head} to its well}being} of a self}<-wise> self}<-will>!

Then} though} I should tread} tufts} of consola}tion
 Days} af}ter, so I} in a sort} deserve} to
 And do} *serve* God} to serve} to
 Just} such slips} of sol}diery Christ's} **royal**ra}tion.

No}thing else} is like} it, no, not all} so strains}
 Us - fresh}youth fret}ted in a bloom}fall all} porten}ding
 That sweet's} swee}ter en}ding;
 Realm} *both* Christ}is heir} to and there} reigns.}

O now} well work} that sea}ling sa}cred oint}ment!
 O} for now} *charms*, arms}, what bans} off bad}
 And locks} *love* e}ver in a lad}!
 Let me} though see} no more} of him, and not} disappoint}ment

Those sweet} *hopes* quell} whose least} me qui}ckenings lift,}
 In scar}let or some}where of some} day} see}ing
 That brow} and bead} of be}ing,
 An our} *day's* God's} *own* Ga}lahad. Though this child's} drift}

Seems} by a divine} *doom* chan}nelled, nor} do I cry}
 Disas}ter there;} but may} he not ran}kle and roam}
 In back}<wheels>, though bound} home?} -
 That left} to the Lord} of the Eu}charist, I here} lie by;}

Recor}ded on}ly, I} have put lips} on my pleas}
 Would bran}dle adaman}tine hea}ven with ride} and jar}, did
 Prayer} go} disregar}ded:
 For}ward-like, but howe}ver, and like fa}vourable **heaven**} *heard* these.}

AT THE WEDDING MARCH

God} with ho}nour hang} your head}
 Groom,} and grace} you, bride,} your bed}
 With lis}some sci}ons, sweet} sci}ons,
 Out} of hal}lowed bo}dies bred.}

Each} be o}ther's com}fort kind:}
 Deep,} dee}per than} divined,}
 Divine} cha}rity, dear} cha}rity,
 Fast} you e}ver, fast} bind.}

Then let} the March} tread} our ears:}
 I} to him} turn} with tears}
 Who} to wed}<lock>, his won}der wed}<lock>,
 Deals} tri}umph and im}mortal years.}

FELIX RANDAL

Fe}lix Ran}dal the far}rier, O is he dead} <then>, my du}ty all en}ded,
 Who} have watch}ed this mould} of man,} *big-boned*} and har}dy-hand}some
 Pi}ning, pi}ning, till time} when rea}son rambled} in it and} *some*
 Fa}tal four} disor}ders, fleshed} <there>, all} conten}ded?

Sick}ness broke} him. Impa}tient, he cursed} at first,} but men}ded
 Be}ing anoin}ted and all;} though a hea}vier heart} began} *some*
 Months} ear}lier, since I had} our sweet} reprieve} and ransom}
 Ten}dered to him. Ah} well, *God* rest} him all} *road* e}ver he offen}ded!

This see}ing the sick} endears} them to} us, us too} it endears.}
 My tongue} had taught} thee com}fort, touch} had quenched} thy tears,}
 Thy tears} that touched} my heart,} child, Fe}lix, *poor* Fe}lix Ran}dal;

How far} from then} forethought} of, all} thy more bois}terous years,}
 When thou at the ran}dom grim} forge}, po}werful amidst} peers,}
 Didst fet}tle for the great} *grey* dray}<horse> his bright} and bat}tering san}dal!

BROTHERS¹⁶

How love}ly the el}der bro}ther's
 Life} all laced} in the o}ther's
 Love}<-laced>! - what once} I well}
 Wit}nessed; so for}tune fell.}
 When Shrove}<tide>, two} *years* gone,}
 Our boys'} plays} *brought* on}
 Part} was picked} for John,}
Young John;} *then* fear,} *then* joy}
Ran re}vel in the el}der boy.}
 Now} the night} *come*, all}
 Our com}pany thronged} the hall.}
 Hen}ry by} the wall}
 Be}ckoned me} beside} him.
 I came} where called} and eyed} him
 By mean}<whiles>; ma}king my} <play>
turn most} on ten}der by}<play>.
 For, wrung} <all> on love's} rack,}
 My lad,} and lost }in Jack,}
Smiled, blushed,} and bit} his lip,}
 Or drove,} with a di}ver's dip,}
Clutched hands} through clasped} knees;}
 And ma}ny a mark} like these}
Told tales} with what heart's} stress}
 He hung} on the imp's} success.}
 Now the o}ther was brass}-bold:}
He} had no work} to hold}
 His heart} up} at the strain;}
 Nay, ro}guish ran} the vein.}
Two te}dious acts} were past;}

¹⁶ The lines marked with asterisks display what Hopkins called "counterpoint"; the disyllabic word which begins the line is treated as if it were iambic rather than trochaic in stress pattern.

Jack's call} and cue} at last;}
 When Hen}ry, heart}-forsook,}
Dropped eyes} and dared} not look.}
 There!} the hall} rung;}
 Dog,} did he give} tongue!}
 But Har}ry - in his hands} he has flung}
 His tear}-*tricked* cheeks} of flame}
 For fond} love} and for shame.} -
 Ah Na}ture, framed} in fault,}
 There's com}fort then,} there's salt!}
 Nature,} *bad*, base,} and blind,} *
 Dearly} thou canst} be kind;}*
There dear}ly then,} dear}ly,
 Dearly} thou canst} be kind.}*

SPRING AND FALL: to a Young Child

Mar}garet,} are} you grie}ving
 O}ver Gol}dengrove} unlea}ving?
 Leaves,} like} the things} of man,} you
 with} your fresh} *thoughts* care} for, can} you?
 Ah!} as} theheart} *grows* ol}der
 It}will come} to such} *sights* col}der
 By} and by,} nor spare} a sigh}
 Though worlds} of wan}wood leaf}*meal* lie;}
 And yet} you will} weep and} know why.}
 Now} *no* mat}ter, child,} the name:}
 Sor}row's springs} are} the same.}
 Nor mouth} had, no} nor mind,} expressed}
 What heart} heard} of, ghost} guessed:}
 It is} the blight} man} was born} for,
 It} is Mar}garet} you mourn} for.

INVERSNAID

Sept. 28 1881

This dark}some burn,} horse}back brown,}
 His roll}rock high}road roar}ing down,}
 In coop} and in comb} the fleece} of his foam}
 Flutes} and low} to lake} *falls* home.}

A wind}puff-bon}net of fawn}-froth}
 Turns} and twin}dles o}ver the broth}
 Of a pool} so pitch}<black>, fell}-frow}ning,
 It rounds} and rounds} Despair} to drow}ning.

Degged} with dew,} dap}pled with dew}
 Are the groins} of the braes} that the brook} *treads* through,}
 Wi}ry heath}<packs>, fli}tches of fern,}
 And the head}*bonny ash*} that sits} over the burn.}

What} would the world} be, once} bereft}
 Of wet} and of wild}ness? Let} them be left,}
 O let} them be left,} wild}ness and wet;}
Long live} the weeds} and the wil}derness yet.}

AS KINGFISHERS CATCH FIRE

As king} **fishers** catch} *fire*, **dragon**} *flies* draw} flame;}
 As tum}bled o}ver rim} in roun}dy wells}
 Stones ring;} like each} *tucked* string} <tells>, each} *hung* bell's}
 Bow swung} *finds* tongue} to fling} out broad} its name;}
 Each mor}tal thing} does one} thing} and the same;}
 Deals out} that be}ing in}doors each} *one* dwells;}
 Selves - goes} its self}; myself it speaks} and spells,}
 Crying What} I do} is me:} for that} I came.}

I say} more:} the just} *man* jus}tices;}
 Keeps grace:} that} *keeps* all} his go}ings gra}ces;

Acts} in God's} eye} what in God's} **eye** **he** is -}
 [In God's} eye acts} what in} *God's* eye} he is -}]

Christ.} For Christ} *plays* in} *ten* thou}sand pla}ces,
 Love}ly in limbs,} and love}ly in eyes} not his}
 To the Fa}ther through} the fea}tures of men's} fa}ces.

SPELT FROM SIBYL'S LEAVES

Ear}nest, earth}less, e}qual, attu}neable, vaul}ty, volu}minous,} ..., stupen}dous
 Eve}ning strains} to be} time's vast,} womb}-of-all, home}-of-all, hearse}-of-all night.}
 Her fond} **yellow** horn}light hung} to the west,} her wild} **hollow** hoar}light hung} to
 the height}
 Waste;} her ear}liest stars,} earl}stars, stars} prin}cipal, o}verbend} us
 Fire}-fea}turing hea}ven. For earth} her being} has unbound;} her dapple is} at end,}
 as-
 Tray} or aswarm,} all through}ther, in throngs;} *self* in} *self* stee}ped and} pashed -
 quite}
 Dis}remem}bering, dis}mem}bering all} *now*. Heart,} you round} me right}
 With: Our} eve}ning is o}ver us; our} *night* whelms,} whelms,} and} will end} us.
 On}ly the beak}/*leaved* boughs} dra}gonish da}mask the tool}-*smooth* bleak} <light>;
 black,}
 E}ver so black} on it. Our} *tale*, **O** our} **oracle**! *Let* life,} waned,} *ah* let} *life* wind}
Off her} *once* skeined} *stained* veined} vari}ety upon, all} on two} *spools*; part,} *pen*,
 pack}
 Now her all} in two} *flocks*, two} *folds* - black,} *white*; right,} *wrong*, re}ckon but, reck}
 but, mind}
 But these} *two*; ware} of a world} where but} *these two* tell, each} off the o}ther; of a
 rack}
 Where, self}wrung, self}strung, sheathe-} and shel}terless, thoughts} against} *thoughts*
 in} *groans* grind.}

THE SOLDIER

Yes. Why} do we all,} see}ing of a sol}dier, bless} him? bless}
 our red}<coats>, our tars?} Both} *these* being,} the grea}ter part,}
 But frail} *clay*, nay} but foul} *clay*. Here} it is:} the heart,}
 Since, proud,} it calls} the call}ing man}ly, it gives} a guess}
 That, hopes} that, makes}believe}, the men} must be} no less;}
 It fan}cies; it deems;}, dears} the ar}tist af}ter his art;}
 So feigns} it finds} as ster}ling all} as all} is smart}
 And scar}let wear} the spi}rit of war} there} express.}
Mark Christ} our King.} He knows} *war*, served} this sol}diering through;}
 He of all} can reeve} a rope} *best*. There} he bides} in bliss}
 Now, and see}ing somewhere} *some* man} do all} that man} can do,}
 For love} he leans} *forth*, needs} his neck} must fall} on, kiss,}
 And cry} 'O Christ}-*done* deed!} So God}-*made*-flesh} does too:}
 Were I} *come* o'er} again'} *cries* Christ} 'it should} be this'.}

CARRION COMFORT

Not,) I'll not, car}rion com}<fort>, Despair,) not feast} on thee;}
 Not untwist} - slack} they may be} - *these* last} strands} of man}
 In me} or, most} **weary**, cry} *I can} no more.*} I can;}
 Can some}thing, hope,) *wish* day} come,) not choose} not to be.}
 But ah,) but O} thou ter}<rible>, why} wouldst thou rude} on me}
 Thy wring}-*world* right} *foot* rock?} **Lay a** lion}**limb** against} me? scan}
 With dark}some devou}ring eyes} my brui}sed bones?} and fan,}
O in turns} of tem}<pest>, me heaped} <there>; me fran}tic to avoid} thee and flee?}
 Why?} That my chaff} might fly;} my grain} *lie*, sheer} and clear.}
 Nay in all} that toil,) that coil,) since (seems)} I kissed} the rod,}
Hand ra}<ther>, my heart} <lo!> *lapped* strength,) *stole* joy,) would laugh,) cheer.}
Cheer whom} *though*? **The he}ro whose heaven-**hand<ling> flung} me, foot} trod}
 Me? Or me} that fought} him? O which} <one>? Is it each} <one>? *That* night,) *that*
 year}
 Of now} *done* dark}ness I wretch} *lay* wrest}ling with (my God!)} my God.}

NO WORST, THERE IS NONE

No worst,} there is} *none*. Pitched} *past* pitch} of grief,}
More pangs} will, schooled} at fore} *pangs*, wil}der wring.}
 Com}forter, where,} where} is your com}forting?}
 Ma}ry, mo}ther of us, where} is your} relief?}
 My cries} *heave*, herds}-*long*; hud}dle in a main,} a chief-}
Woe, world}<-*sorrow*; *on an*> age}-*old* an}vil wince} and sing -}
 Then lull,} then leave} *off*. Fu}ry had shrieked,} 'No ling-}
 Ering!} Let} me be fell:} force} I must be brief'.}
 O the mind,} mind} has moun}tains; cliffs} of fall}
 Fright}<ful>, *sheer*, not} *man's* fa}thoming. Hold} them cheap}
 May} who ne'er hung} there. Nor} does long} our small}
 Du}rance deal} with that steep} or deep.} *Here!* creep,}
 Wretch,} under the com}fort serves} in a whirl}*wind*: all}
Life death} does end} and each} *day* dies} with sleep.}

TOM'S GARLAND

Tom} - gar}landed with squat} and sur}ly steel}
 Tom;} *then* Tom's} ***fallow***boot}***fellow*** piles} pick}
 By him and rips} *out* rock}*fire* home}*forth* - stur}dy Dick;}
Tom Heart}-at-ease,} Tom} Nav}vy; he is all for his meal}
Sure, 's bed} now. Low} be it. lus}tily he is low} *lot* (feel}
 That ne'er} *need* hun}ger, Tom;} *Tom* sel}dom sick,}
 Sel}domer heart}<sore>; that treads} *through*, prick}*proof*, thick}
 Thou}sands of thorns,} *thoughts*) swings} *through*. Com}monweal}
Little l} *reck* ho!} *lackle*}vel in, if all} had bread:}
What! coun}try is hon}our enough in all} us - lord}ly head,}
 With heaven's} *lights* high} *hung* round,} or, mo}ther-ground}
 That mam}mocks, migh}ty foot.} But no} way sped,}
 Nor mind} nor main}*stream*; gold} go gar}landed}
 With, pe}rilous,} *O* no;} nor yet} *plod* safe} *shod* sound;}
 Un}den}izenized,} beyond} bound}
 Of earth's} *glory*, ***earth's*** ease, all;} noone,} nowhere,}
 In wide} the world's} *weat*; rare} *gold*, bold} *steel*, bare}
 In} both;} care,} but share} care -}
 This,} by Despair,} *bred* Hang}*dog* dull;} by Rage,}
 Man}*wolf*, worse;} and their packs} infest} the age.}

THAT NATURE IS A HERACLITEAN FIRE AND OF THE COMFORT OF THE
RESURRECTION

Cloud-puff<ball>, *torn tufts*,} *tossed pil*<laws> *flaunt* forth,} *then che*>vy on an air-}
Built thorough<fare>: *heaven-roy*<*sterers*>, in gay}<-gangs> they throng;} they
glit}ter in mar}<ches.>

Down rough<cast>, *down daz*>ling white}<wash>, where}ver an elm} ar}ches,
Shive<*lights*> and sha}dow<*tackle*> in long} la}<shes> *lace*, lance,} and pair.}

Delight}fully the bright} *wind boi*<*sterous*> *ropes*, wre}stles, beats} *earth* bare}

Of yes}tertem}pest's crea}<ses>; in pool} and rut}<*peel*> par}ches

Squan}dering ooze} to squeezed} *dough*, crust,} *dust*, stan}ches, star}<ches>

Squad}roned masks} and man}<*marks*> tread}<*mire*> toil} there}

Footfret>ted in it. Mil}lion-fueled,} na}ture's bon}<fire> *burns* on.}

But quench} her bon}niest, dea}rest to her, her clear}est-selved} spark}

Man,} how fast} his fire}<dint>, his mark} on mind,} is gone!}

Both} are in an un}fa}thomable, all} is in an enor}mous dark}

Drowned.} *Opi*>ty and in}digna}<tion!> Man}<shape>, that shone}

Sheer off,} dissev}eral, a star,} *death* blots} *black* out;} nor mark}

Is any} of him at all} so stark}

But vast}ness blurs} and time} *beats* le}vel. Enough!} the Resurrec}tion,

A heart's}- <clarion>! Away} *grief's* gas}<ping>, joy}less days,} dejec}tion.

Across} my foun}dering deck} **shone**

A bea}con, an eter}nal beam.} *Flesh* fade,} and mor}tal trash}

Fall} to the resi}duary worm;} *world's* wild}<*fire*>, leave} but ash:}

In a flash,} at a trum}pet crash,}

I am all} at once} what Christ} was, since} he was} what I} am, and

This} *Jack*, joke,} *poor* pot}<sher>, *patch*, match}<wood>, immor}tal di}amond,

Is} immor}tal dia}mond.

ASHBOUGHS

Not all} of my eyes} see,} wan}dering on the world,}
 Is a}nything a milk} to the mind} so, so} *sighs* deep}
 Po}etry to} it, as a **tree whose** } *boughs* break} in the sky.}
Say it is ash}<boughs>: whe}ther on a Decem}ber day} and furled}
 Fast} or they in clam}myish lash}**tender** combs} creep}
 Apart} *wide* and} *new-nest*}le at heaven} *most* high.}
 They touch} hea}ven, ta}bour on it; how their ta}lons sweep}
 The smoul}dering enor}mous win}ter wel}kin! May}
Mells blue} and snow}*white* through} them, a fringe} and fray}
 Of gree}nery: it is old} *earth's* gro}ping towards} the steep}
 Hea}ven whom she child}s us by.}

APPENDIX V: SHAKESPEARE'S SONNETS, 1-30

1

From fairest creatures we) desireincrease,]
 That there)by beauty's rose might never die,]
 But as) the riper should) by time decease,]
 His tender heir might bear his memory;]
 But thou,) contrac}ted to) thine own *bright eyes*,]
Feed'st thy) light's flame) with self-substan}tial fuel,]
Making) a famine where) abundance lies,]
 Thyself} thy foe,} to thy) sweet self too cruel.]
 Thou that) art now the world's *fresh or*nament]
 And only herald to) the gaudy spring
 Within} thine own *bud bu*riest thy) content,]
 And, tender churl,} *mak'st waste* in niggarding.]
Pity the world,} or else this glutton be,]
 To eat the world's due, by) the grave and thee.]

When for}ty win}ters shall) besiege} thy brow[,]
 And dig} deep tren}ches in) thy beau}ty's field[,]
 Thy youth's} proud li}very,) so gazed} on now[,]
 Will be) a ta}ttered weed} of small} worth held[,]
 Then be}ing asked} where all} thy beau}ty lies[,]
 Where all} the trea}sure of) thy lus}ty days[,]
 To say} within} thine own} deep-sun}ken eyes}
 Were an) all-eat}ing shame} and thrift}less praise[,]
 How much} more praise} deserved} thy beau}ty's use}
 If thou) couldst an}swer 'This} fair child} of mine}
 Shall sum} my count and make} my old} excuse,']
Proving) his beau}ty by) succes}sion thine[,]
 This were) to be) new made} when thou) art old[,]
 And see} thy blood} warm when) thou feel'st} it col'd[,]

Look in) thy glass} and tell} the face} thou view]}<est>
Now is) the time} that face} should form} ano]}<ther,>
 Whose fresh} repair} if now} thou not) renew]}<est>
 Thou dost) beguile} the world},) unbless} some mo]}<ther.>
 For where) is she) so fair} whose un}eared womb]
Disdains} the til]}lage of) thy hus}bandry?]
 Or who) is he) so fond} will be) the tomb]
 Of his) self-love) to stop} poste}rity?]
 Thou art) thy mo]}ther's glass},) and she) in thee]
Calls back) the love]}ly A}pril of) her prime};]
 So thou through win}dows of) thine age} shalt see},]
Despite} of wrin}kles, this} thy gol}den time}.]
 But if) thou live} remem}bered not) to be,]
Die sin)gle, and) thine i}mage dies} with thee}.]

Unthrif}ty love}liness,) why dost) thou spend]
 Upon} thyself} thy beau}ty's le}gacy?]
 Nature's) bequest} gives no}thing, but) doth lend,]
 And be}ing frank} she lends} to those} are free.]
 Then, beau}teous nig}gard, why) dost thou) abuse]
 The boun}teous lar}gess gi}ven thee) to give?]
 Profit}less u}surer,) why dost) thou use]
 So great} a sum} of sums} yet canst) not live?]
 For ha}ving traf}fic with) thyself} alone]
 Thou of) thyself} thy sweet} self dost) deceive;]
 Then how) when Na}ture calls} thee to) be gone,]
 What ac}cepta}ble audit canst thou leave?]
 Thy un}used beau}ty must) be tombed} with thee,]
 Which, u}sèd, lives} th'exe}cutor) to be.]

Those hou}rs that) with gen}tle work} did frame}
 The love}ly gaze} where eve}ry eye} doth dwell}
 Will play} the ty}rants to) the ve}ry same}
 And that) unfair} which fair}ly doth) excel};
 For ne}ver-re}sting Time} *leads* sum}mer on}
 To hid}**eous** win}ter and) confounds} him there},
Sap checked} with frost} and lus}ty leaves} *quite* gone},
Beauty} o'erssnowed} and bare}ness eve}rywhere.]
Then, were) not sum}mer's dis}tilla}tion left}
 A li}quid pri}**soner** pent} in walls} of glass},
Beauty's} effect} with beau}ty were) bereft},
 Nor it) nor no} remem}brance what) it was.]
 But **flowers}** distilled},) though they) with winter meet},
Leese but) their show};} their sub}stance still} *lives* sweet}.]

Then let} not win}ter's rag}ged hand} deface]
 In thee) thy sum}mer ere) thou be) distilled.]
Make sweet} some vi}al; trea}sure thou) some place]
 With beau}ty's trea}sure ere) it be) self-killed.]
 That use} is not) forbid}den u}sury]
 Which hap}pies those} that pay} the will}ing loan -]
 That's for) thysel}f to breed} ano}ther thee,]
 Or ten} times hap}pier be) it ten} for one.]
Ten times} thysel}f were hap}pier than) thou art,]
 If ten} of thine} *ten* times} refig}ured thee;]
 Then what) could death} do if) thou shouldst) depart.]
Leaving) thee li}ving in) poste}rity?]
 Be not) self-willed,) for thou) art much} *too* fair]
 To be) death's con}quest and) make worms) thine heir.]

Lo, in) the orient when) the gracious light]

Lifts up) his burning head,} *each un*)der eye]

Doth hom)age to) his new}-appear}ing sight,]

Serving) with looks} his sacred majesty;]

And having climbed} the steep}-up heaven}ly hill,]

Resem}bling strong) youth in his mid}dle age,]

Yet mor}tal looks} adore} his beauty still,]

Atten}ding on) his gol}den pil}grimage;]

But when) from high}*most* pitch,} with weary car,]

Like fee}ble age} he ree}leth from) the day,]

The eyes,} 'fore du}teous, now} conver}ted are]

From his) low tract) and look} ano}ther way:]

So thou,) thyself} outgo}ing in) thy noon,]

Unlooked} on diest} unless} thou get} a son.]

Music) to hear,} why hear'st} thou mu}sic sad]<ly?>
Sweets with) sweets war) not, joy} delights} in joy.]
 Why lov'st} thou that} which thou) receiv'st} not glad]<ly,>
 Or else} receiv'st }with plea}sure thine) annoy?]
 If the) true con)cord of) well-tun)èd sounds,]
 By un}ions mar}ried, do) offend} thine ear,]
 They do) but sweet}ly chide} thee, who) confounds]
 In sin)gleness) the parts} that thou) shouldst bear.]
Mark how) one string,} sweet hus}band to) ano]<ther,>
Strikes each) in each} by mu}tual or}dering;]
Resem}bling sire,} and child,} and hap}py mo]<ther,>
 Who, all} in one,} one plea}sing note} do sing.]
 Whose speech}less song,} **being** ma}ny, seem}ing one,]
Sings this) to thee:) 'Thou sin)gle wilt) prove none.]

Is it) for fear} to wet} a wi}dow's eye]
 That thou) consum'st} thyself} in sin}gle life?]
 Ah, if) thou is}sueless) shalt hap} to die.]
 The world} will wail} thee like) a make}less wife.]
 The world} will be) thy wi}dow and) still weep]
 That thou) no form} of thee) hast left} behind.]
 When eve}ry pri}vate wi}dow well) may keep]
 By chil}dren's eyes} her hus}band's shape} in mind.]
 Look what) an un}thrif in) the world} doth spend.]
Shifts but) his place.} for still} the world} enjoys]<it;>
 But beau}ty's waste} hath in) the world} an end.]
 And kept} unused.} the u}ser so) destroys] <it.>
No love) toward o}thers in) that bo}som sits]
 That on) himself} such mur}d'rous shame} commits.]

For shame,) deny} that thou) bear'st love) to a]<ny,>
 Who for) thyself} art so) unpro}vident!]
Grant if) thou wilt,} thou art) beloved} of ma]<ny,>
 But that) thou none) lov'st is) most e}vident;]
 For thou) art so) possessed} with mur}d'rous hate,]
 That 'gainst) thyself} thou stick'st} not to) conspire,]
Seeking) that beau}**teous** roof} to ru}inate,]
 Which to) repair} should be) thy chief} desire.]
 O, change} thy thought,) that I) may change} my mind!]
 Shall hate} be fai}rer lodged} than gen}tle love?]
 Be as) thy pre}sence is,) gracious) and kind,]
 Or to) thyself} at least} kind-hear}ted prove.]
Make thee) ano}ther self} for love} of me,]
 That beau}ty still} may live} in thine} or thee.].

When I) do count} the clock} that tells} the time.]
 And see} the brave} day sunk} in hid}**eous** night.]
 When I) behold} the vi}olet) past prime.]
 And sa}ble curls} all sil}vered o'er} with white.]
 When lof}ty trees} I see} barren) of leaves.]
 Which erst} from heat} did ca}nopy) the herd.]
 And sum}mer's green.} all gir}ded up} in sheaves.]
Borne on) the bier} with white} and brist}ly beard.]
Then of) thy beau}ty do) I ques}tion make.]
 That thou) among} the wastes} of time} must go.]
 Since sweets} and beau}ties do) themselves} forsake.]
 And die} as fast} as they) see o)thers grow.]
 And no}thing 'gainst) Time's scythe) can make} defence]
 Save breed} to brave} him when) he takes} thee hence.]

As fast} as thou) shalt wane,} so fast} thou grow'st}
 In one} of thine} from that) which thou) depar}<test;>]
 And that) fresh blood) which young}ly thou) bestow'st}
 Thou mayst) call thine,} when thou) from youth} conver}test.]
 Herein} lives wis}dom, beau}ty, and increase;]
 Without} this, fol}ly, age,} and cold} decay.]
 If all} were min}ded so. the times} should cease,]
 And three}score year} would make} the world} away.]
 Let those} whom Na}ture hath) not made} for store -]
Harsh, fea}tureless,) and rude) - barren}ly pe}<rish.>
Look whom) she best} endowed} she gave} the more;]
 Which boun}teous gift} thou shouldst) in boun}ty che}<rish.>
 She carved} thee for) her seal,} and meant} thereby]
 Thou shouldst) print more,) not let} that co}py die.]

O that) you were) yourself;} but, love,} you are]
 No longer yours} than you) yourself} *here live*.]
Against} this coming end} you should) prepare.]
 And your) sweet sem)blance to) some o)ther give.]
 So should) that beauty which) you hold) in lease]
Find no) deter)mination; then) you were]
 Yourself} again) after) yourself's} decease.]
 When your) sweet is)sue your) sweet form) should bear.]
 Who lets} so fair} a house) fall to) decay.]
 Which hus)bandry) in ho)nour might) uphold]
Against} the stor)my gusts} of win)ter's day]
 And bar)ren rage} of death's} eter)nal cold?]
 O, none} but un)thrifs! Dear) my love,} you know]
 You had} a fa)ther; let} your son} say so.].

Not from) the stars} do I) my judge}ment pluck,]
 And yet) methinks} I have) astro}nomy;]
 But not) to tell} of good} or e}vil luck,]
 Of plagues,) of dearths,) or sea}sons' qua}lity;]
 Nor can) I for}tune to) brief mi}nutes tell,]
Pointing) to each} his thun}der, rain,) and wind,]
 Or say} with prin}ces if) it shall) go well]
 By oft} predict} that I) in hea}ven find.]
 But from) thine eyes} my know}ledge I) derive,]
 And, con}stant stars,) in them) I read} such art]
 As truth} and beau}ty shall) toge}ther thrive]
 If from) thyself} to store} thou wouldst) convert;]
 Or else} of thee) this I) prognos}ticate,]
 Thy end} is truth's} and beau}ty's doom} and date.]

When I) consi}der eve}rything) that grows]
 Holds in) perfec}tion but) a lit}tle mo]<ment,>
 That this} huge stage} presen}teth naught} but shows]
 Whereon) the stars} in se}cret in}fluence com]<ment;>
 When I) percei}ve} that men} as plants} increase,]
 Cheerèd) and checked) even by) the self}same sky,]
 Vaunt in) their youth}ful sap,) at height} decrease,]
 And wear} their brave) state out) of me}mory;]
 Then the) conceit} of this) incon}stant stay]
 Sets you) most rich) in youth} before} my sight,]
 Where waste}ful Time} deba}teth with) Decay,]
 To change} your day} of youth} to sul}lied night;]
 And all} in war }with Time} for love} of you,]
 As he) takes from) you I) engraft} you new.

But where)fore do) not you) a migh}tier way]
Make war} upon} this bloo}dy ty}rant Time,]
 And for}tify) yourself} in your) decay]
 With means} *more* bles}sèd than) my bar}ren rhyme?]
 Now stand} you on) the top} of hap}py hours,]
 And ma}ny mai}den gar}dens, yet) unset,]
 With vir}tuous wish} would bear} your li}ving **flowers,**]
Much li}ker than) your pain}ted coun}terfeit.]
 So should) the lines} of life} that life} repair]
 Which this} *time's* pen}cil or) my pu}pil pen]
Neither) in in}ward worth} nor out}ward fair]
 Can make} you live} yourself} in eyes} of men.]
 To give} away} yourself} keep your}self still,]
 And you) must live} drawn by) your own} sweet skill.]

Who will) believe} my verse} in time} to come]
 If it) were filled} with your) most high} deserts?]
*Though yet,} **heaven** knows,} it is) but as) a tomb]*
 Which hides} your life} and shows} not half} your parts.]
 If I) could write} the beau}ty of) your eyes.]
 And in) fresh num}bers num}ber all} your gra]<ces,>
 The age} to come} would say} ' *This po*}et *lies*.]
 Such heaven}ly tou}ches ne'er} *touched earth*}ly fa]<ces.'>
 So should) my pa}pers, yel}lowed with) their age.]
 Be scorned,) like old} men of) less truth} than tongue.]
 And your) true rights} be termed} a po}et's rage]
 And stretch}èd me}tre of) an an}tique song.]
 But were) some child} of yours) alive} *that time*.]
 You should) live twice,} in it} and in) my rhyme.]

Shall I) compare} thee to) a sum}mer's day}?]

Thou art) more love}ly and) more tem}perate.]

Rough winds} do shake} the dar}ling buds} of May].]

And sum}mer's lease} *hath* all} too short} a date].]

Sometime} too hot} the eye} of hea}ven shines].]

And of}ten is) his gold} comple}xion dimmed;.]

And eve}ry fair} from fair} *sometime*} declines].]

By chance} or na}ture's chan}ging course} untrimmed].]

But thy) eter}nal sum}mer shall) not fade].]

Nor lose} posses}sion of) that fair} thou ow'st].]

Nor shall) Death brag} thou wan}d'rest in) his shade].]

When in) eter}nal lines} to time} thou grow'st].]

So long} as men} can breathe} or eyes} can see].]

So long} *lives* this.) and this} *gives* life} to thee].]

Devou}ring Time,) blunt thou) the li}on's paws,]
 And make} the earth} devour} her own} sweet brood,]
 Pluck the) keen teeth} from the) fierce ti}ger's jaws,]
 And burn} the long}-lived phoe}nix in) her blood,]
 Make glad} and sor}ry sea}sons as) thou fleet'st,]
 And do} whate'er} thou wilt,) swift-foo}ted Time,]
 To the) wide world} and all} her fa}ding sweets.]
 But I) forbid} thee one} most hei}nous crime:]
 O, carve} not with) thy hours} my love's} fair brow,]
 Nor draw} no lines} there with) thine an}tique pen,]
 Him in) thy course} untain}ted do) allow]
 For beau}ty's pat}tern to) succee}ding men.]
 Yet do) thy worst,) old Time:) despite} thy wrong,]
 My love} shall in) my verse} ever) live young.]

A wo}man's face}, with Na}ture's own} *hand* pain]}<ted,>
 Hast thou,) the mas}ter-mis}tress of) my pas]}<sion;>
 A wo}man's gen}tle heart}, but not) acquain]}<ted>
 With shif}tting change}, as is) false wo}men's fa]}<shion;>
 An eye} more bright} than theirs}, less false} in rol]}<ling,>
Gilding) the ob}ject where)upon} it ga]}<zeth;>
 A man} in hue} all hues} in his} control]}<ling,>
 Which steals} men's eyes} and wo}men's souls} ama]}<zeth.>
 And for) a wo}man wert) thou first} crea]}<ted,>
 Till Na}ture as) she wrought} thee fell} a-do]}<ting,>
 And by) addi}tion me) of thee) defea]}<ted,>
 By ad}ding one} thing to) my pur}pose no]}<thing.>
 But since) she pricked} thee out} for wo}men's plea]}<sure,>
Mine be) thy love}, and thy) love's use} their trea]}<sure.>

So is) it not) with me} as with) that Muse.]
Stirred by) a pain}ted beau}ty to) his verse.]
 Who heaven} itself} for or}nament) doth use.]
 And eve}ry fair} with his} fair doth) rehearse.]
Making) a coup}lement) of proud} compare]
 With sun} and moon.) with earth} and sea's} *rich gems*.]
 With A}pril's first-}born flowers.) and all} *things rare*]
 That hea}ven's air} in this} *huge ron*}dure hems.]
 O, let} me, true} in love.) but tru}ly write.]
 And then.) believe} me, my} love is) as fair]
 As a}ny mo}ther's child.) though not) so bright]
 As those} *gold can*}dles fixed} in hea}ven's air.]
Let them) say more) that like} of hear}say well.]
 I will) not praise} that pur}pose not) to sell.]

My glass} shall not) persuade} me I) am old]
 So long} as youth} and thou) are of) one date;}
 But when) in thee} *Time's* fur}rows I) behold,]
Then look} I death} my days} should ex}piate.]
 For all} that beau}ty that) doth co}ver thee]
 Is but) the seem}ly rai}ment of) my heart,]
 Which in) thy breast} doth live,) as thine} in me.]
 How can) I then) be el}der than) thou art?]
 O, there}fore, love,) be of) thyself} so wa]<ry>
 As I,) not for) myself,) but for) thee will,]
Bearing) thy heart,) which I) will keep} so cha]<ry>
 As ten}der nurse} her babe} from fa}ring ill.]
Presume} not on) thy heart} when mine} is slain;}
 Thou gav'st} me thine,) not to) give back} again.].

As an) unper}fect ac}tor on) the stage,]
 Who with) his fear} is put} besides} his part,]
 Or some} fierce thing} replete} with too) much rage,]
 Whose strength's} abun}dance wea}kens his) own heart;]
 So I,) for fear} of trust,) forget} to say]
 The per}fect ce}remo)ny of) love's rite,]
 And in) mine own} love's strength} seem to) decay,]
 O'ercharged} with bur}den of) mine own} love's might.]
 O, let} my books} be then} the e}loquence]
 And dumb} pres}gers of) my spea}king breast,]
 Who plead} for love} and look} for re}compense]
More than) that tongue} that more} hath more} expressed.]
 O, learn} to read} what si}lent love} hath writ;]
 To hear} with eyes} belongs} to love's} fine wit.]

Mine eye} hath played} the pain}ter and) hath stelled]
 Thy beau}ty's form} in ta}ble of) my heart;
 My bo}dy is) the frame} wherein) 'tis held.]
 And per}spective} it is) best pain}ter's art,]
 For through} the pain}ter must) you see} his skill]
 To find} where your) true i}mage pic}tured lies.]
 Which in) my bo}som's shop} is han}ging still.]
 That hath) his win}dows glazèd with) thine eyes.]
Now see} what good} *turns* eyes} for eyes} have done.]
 Mine eyes} have drawn} thy shape.) and thine} for me]
 Are win}dows to) my breast.) wherethrough} the sun]
Delights} to peep.) to gaze} therein) on thee.]
 Yet eyes} this cun}ning want} to grace} their art.]
 They draw} but what) they see.) know not) the heart.]

Let those who are) in favour with) their stars]
Of public honour and) proud tittles boast.]
Whilst I,) whom fortune of) such triumph bars.]
Unlooked for joy in that I honour most.]
Great princes' favourites) their fair leaves spread]
But as) the marigold) at the) sun's eye.]
And in) themselves) their pride lies buried.]
For at) a frown they in) their glory die.]
The painful warrior famoused) for fight.]
After) a thousand victories) once foiled.]
Is from) the book of honour razèd quite.]
And all the rest forgot) for which) he toiled.]
Then happy I) that love and am) beloved]
Where I) may not) remove nor be) removed.]

Lord of) my love,) to whom) in vas}salage]
 Thy me}rit hath) my du}ty strong}ly knit,]
 To thee) I send} *this writ*}ten am)bassage,]
 To wit}ness du}ty, not) to show} my wit -]
Duty) so great,) which wit} so poor} as mine]
 May make} *seem bare*,) in wan}ting words} to show] <it,>
 But that) I hope} *some good*} conceit} of thine]
 In thy) soul's thought,) *all na*}ked, will) bestow] <it;>
 Till what)soe}ver star} that guides} my mo]<ving>
Points on) me gra}ciously) with fair} aspect,]
 And puts} appa}rel on) my tat}tered lov]<ing>
 To show} me wor}thy of) thy sweet} respect.]
 Then may) I dare} to boast} how I) do love] <thee,>
 Till then,) not show} my head} where thou) mayst prove] <me.>

Weary) with toil,) I haste} me to) my bed.]
 The dear} repose} for limbs} with tra}vel tired.]
 But then} begins} a jour}ney in) my head]
 To work} my mind} when bo}dy's work's} expired.]
 For then} my thoughts.) from far} where I) abide.]
Intend} a zea}lous pil}grimage) to thee,]
 And keep} my droop}ing eye}lids o}pen wide.]
Looking) on dark}ness which) the blind} do see.]
Save that) my soul's} ima}gina)ry sight]
Presents} thy sha}dow to) my sight}less view.]
 Which like) a je}wel hung} in ghast}ly night]
Makes black) night beau}teous and) her old} face new.]
 Lo, thus) by day} my limbs.) by night} my mind.]
 For thee.) and for) myself.) no qui}et find.]

How can) I then} return} in hap}py plight]
 That am) debarred} the be}nefit) of rest,]
 When day's} oppres}sion is) not eased} by night,]
 But day} by night} and night} by day} oppressed,]
 And each,) though e}nemies) to ei}ther's reign,]
 Do in) consent} shake hands} to tor}ture me,]
 The one} by toil,) the o}ther to) complain]
 How far} I toil,) still far}ther off) from thee?]
 I tell} the day,) to please} him, thou} art bright]
 And dost} him grace} when clouds} do blot} the hea]<ven;>
 So flat}ter I) the swart}-comple}xioned night,]
 When spar}kling stars) twire not,) thou gild'st} the e]<ven.>
 But day} doth dai}ly draw} my sor}rows lon]<ger,>
 And night} doth night]}ly make} grief's strength} seem stron]<ger.>

When, in) disgrace} with For}tune and) men's eyes,]
 I all} alone} beweepe} my out}cast state,]
 And trou}ble deaf} **heaven** with) my boot}less cries,]
 And look} upon} myself) and curse} my fate,]
 Wishing) me like} to one} *more rich*} in hope,]
 Featured) like him,} like him} with friends} possessed,]
 Desi}ring this} *man's art*,) and that} *man's scope*,]
 With what) I most} enjoy} conten}ted least,]
 Yet, in) these thoughts} myself) almost} despi]<sing,>
 Haply) I think} on thee,) and then} my state,]
 Like to) the lark} at break} of day} ari]<sing>
 From sul}len earth,) *sings hymns*} at hea}ven's gate,]
 For thy) sweet love} remem}bered such) wealth brings]
 That then} I scorn} to change} my state }with kings.]

When to) the ses}sions of) sweet si}lent thought]
 I sum}mon up} remem}brance of) things past,]
 I sigh} the lack} of ma}ny **a** thing} I sought,]
 And with) old woes} new wail} my dear} time's waste;]
 Then can) I drown} an eye,) unused} to flow,]
 For pre}cious friends} hid in) death's date}less night,]
 And weep} afresh} love's long} since can}celled woe,]
 And moan} th'expense} of ma}ny **a** va}nished sight;]
 Then can) I grieve} at grie}vances) foregone,]
 And hea}vily) from woe} to woe} tell o'er]
 The sad} account} of fore)-bemoa}nèd moan,]
 Which I) new pay} as if) not paid} before.]
 But if) the while} I think} on thee,) dear friend,]
 All los}ses are) restored} and sor}rows end.]